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THE

METAMORPHOSIS OF SONA;

A HINDÚ TALE:

WITH

A GLOSSARY,

DESCRIPTIVE OF THE

MYTHOLOGY OF THE SASTRAS.

BY JOHN DUDLEY,

VICAR OF SILEBY IN LEICESTERSHIRE.

The Divine Spirit alone is the whole assemblage of gods.

MENU, CHAP. 12. VER. 119.

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PREFACE.

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The Author of this work was induced to relate in verse, the following legendary tale from the *Vayéra Puráná*, at the suggestion of an ingenious and much esteemed friend; who, intending to write upon a subject connected with *Hindúst'hán*, imagined such a poem might be properly introduced into it. The verses were not, however, expected to exceed the number of two or three hundred lines; nor were they, by any means, intended to enter very deeply into the doctrines of the *Hindú* religion, or into a very accurate description or illustration of *Hindú* manners. As, however, the work advanced, the contemplation of those subjects continued to afford increasing pleasure, and to excite fresh interest; and it was determined to introduce such ornaments,

as might serve, in some measure, to illustrate and explain the manners and opinions of the *Hindús*, and finish the pictures which the curious legend offered to the imagination. In consequence of this resolution, the poem was extended to the present length, and thus far exceeded the purpose for which it was originally designed.

When it was finished, the necessity of notes and illustrations became immediately apparent. Without such assistances, the allusions to Indian opinions, and the description of Indian manners, must have been quite unintelligible to almost every one of the author's friends, to whom alone it was intended to be shown. Such notes and illustrations were accordingly undertaken, as might serve the purpose of agreeably communicating whatever information the subject might absolutely require. But, in composing this prose appendage, the subjects necessarily examined, were still found highly interesting, and matter constantly occurred which solicited for insertion, and when inserted, this part of the work, like the poem to which

it belonged, was increased far beyond its intended size. Almost every note became a dissertation, containing, not the doctrines and principles of the *Sástra* alone, but many of those of heathenism in general, whether of ancient or modern times. The various ideas that occurred during this kind of investigation, afforded the most pleasing amusement; and the author, thinking he had found a clue which might guide him with certainty and safety, ventured to enter the labyrinths of ancient mythologies, although doubt had been artfully placed there to perplex research, and to render unintelligible to profane minds, those meaning allegories which the ancient mystagogues published only as enigmas, except to such persons as had undergone the severe probations imposed on the aspirant, preparatory to the communication of the mysterious secret, whether given in the deep recesses of the woods and rocks of Druidism, or in the caves and cells of *Mithra* or Eleusis. After having entered these recesses, and sported in them awhile, pleased with the conviction, that they will afford abund-

ant space for any future range which curiosity may urge, or the business of collecting useful information impose; the author returned to the more humble task of writing notes to his poem, chiefly from his dissertations already written; and they were accordingly finished in the present form, in which the learned reader will perhaps see that they approach to the thresholds of some of the most important investigations ever made by the antiquary, the philosopher, or the divine.

Before these notes were finished, or indeed almost before they began to wear their present form, some thoughts were entertained of their publication with the poem, and they were accordingly offered to the press; certainly, not from that vain hope of applause, which a young author is apt very foolishly to entertain, when he finds he has written enough to make up something like a book; but from a persuasion, that the poem and the notes together were calculated to convey a good deal of information respecting the *Hindús*, which our countrymen do not, but yet

ought to know. Reigning, as they now do, the sovereigns in India, over fifty millions of people, who profess such doctrines as these, stated in this poem and notes; and are zealously bold, moreover, to maintain not only at the hazard, but with the sacrifice of their lives, the truths, as they believe, of legends such as this, of the metamorphosis of *Sona;* these doctrines and opinions become highly important; and, to acquire, at least, some slight knowledge of them, becomes a duty imperiously obligatory, not only on the persons who may be actually employed in the government of the *Hindús,* but on those also who, remaining at home, may only be called upon to legislate for their distant fellow-subjects (for such the *Hindús* certainly are) either immediately, as members of the British parliament, or mediately only, through their representatives. Of the force of this obligation, let us but only think, and there can be no doubt, but we shall be soon thoroughly persuaded, that as men and as Christians, we ought not to treat the religious principles of such a mass of population

with indifference, or even regard them only as objects of idle curiosity.

To mention in the preface of a work, so slight as a poem with notes, the names of the learned author of the disquisition concerning ancient India, or the ingenious historian of ancient and modern *Hindúst'hán*, may almost seem like an unbecoming assumption of consequence, in the author of this work. It is, however, but right to observe, that the notes here offered to the public, contain some articles not to be found in the works abovementioned, and some few stated with greater accuracy. In affirming this, however, let it be understood, that no intention whatever is entertained of impeaching the diligence of those authors, or the accuracy of their information. Whatever advantages of this kind may be found in the present work, are entirely owing to the new and important communications received from India, since the time when those authors wrote. On saying this, it becomes the author to add, that he by no means pretends to any superiority over those distinguished

writers, or even to any thing like a comparison with them. Indeed, his work will not bear any thing of the kind: it is rather a fanciful, than a serious performance, intended chiefly to amuse a leisure hour, but yet amusing, so as to inform, and especially to open the eyes of all the members of the British empire, to the undoubted fact, that our countrymen in India, and particularly those who have contributed to the publications of the Asiatic Society, have opened a mine far richer than those of Golconda; a mine, which we at home ought to encourage them to explore, by paying every kind of attention and respect to their researches, and by affording every possible assistance and support to their honourable labours. Should these lines and lucubrations of a retired individual, contribute in the smallest degree to either of these, or to any other good and useful end, the author will place such success wholly on the side of gain, and, indeed, such is the only gain he much desires. Of the work itself, he is free to say, it owes him nothing: the amusement it has afforded in the composition,

has cheered many an hour, and warded off the buffets of many a trouble, and therefore, whatever may be its fate, he will not consider the time spent in the composition as wholly lost, even though, hid by the magnitude, and eclipsed by the splendour, of other contemporary publications, it should come forth like a bubble upon the ocean, to burst unobserved at the very instant of its rise, and in the very next instant be forgotten and unknown.

A Table of directions for the pronunciation of the Roman letters used in writing Sanscrit words, agreeably to the directions of Sir William Jones. (See Jones on the Orthography of Asiatic Words. As. Res. Vol. i. *No.* 1.)

á is to be pronounced like a in *blast*.

a . . . . . a in *America*.

é . . . . . nearly like a, or like the French é.

e . . . . . e in *when*.

í . . . . . ea in *sea*, or ee in *see*.

i . . . . . e in *he*.

ĭ . . . . . i in *merrily*.

ó . . . . . o in *perform*.

o . . . . . o in *some*.

ú . . . . . u in *full*.

y is partly a consonant, as in *yarn*.

c . . . . . c in *capital*.

ch . . . . . tsh, or like ch in *china*.

cs . . . . . x.

g . . . . . like g in *gun.*

j . . . . . j in *James.*

n′ . . . . . ng in *ring.*

s′ . . . . . nearly like sh.

t′ . . . with an obtuse sound resembling *d.*

When *h* is separated from its preceding letter by a comma affixed, as *'h,* the subsequent letter or syllable must be strongly aspirated, as *Hindúst'hán.*

The words of the following work printed in Italics, are so distinguished, to shew that they ought to be spoken according to these rules.

ADVERTISEMENT.

THE NERBUDDA or NARMADA, and the SOANE or SONA, are two of the principal rivers in India, and take their rise in the mountainous districts of the province of *Allahabad*, not far from the city or town of *Ruttunpúr*. The former river springs from a well, enclosed by a wall, near a pagoda situate on the high table-land of a mountain, called *Omercuntuc*, or more correctly *Omerc'handaca*, from which it precipitates itself through the district of *Mundilla* into the provinces of *Malwa* and Guzerat, and discharges its waters by a north-westerly course into the gulf of *Cambay*. The SOANE rises on the east side, at the foot of the table-land of *Omerc'handaca*, and running through the *Purgunna* of *Pindăra*, in a north-easterly direction, where it becomes a considerable river, by the junction of the vast number of mountain-streams, it enters the *Subah* of *Béhar*, and unites its

waters with those of the Ganges, at present near *Moneah*, twenty-two miles above, though anciently close to the walls of the city of *Patna;* and after traversing with that river the two principal provinces of British India, is discharged into the Bay of *Bengál.*

The temple or pagoda of *Omerc'handaca* is highly venerated by the *Hindús*, and is visited by many pilgrims, who come thither to make their offerings, and pay their adorations, to the goddess *Bhaváni*, there worshipped under the symbol of the *Nerbudda* river. The images in the pagoda are said to represent *Bhaváni* greatly enraged at her slave JOHILLA, whose face she has disfigured, by depriving her of her nose, ears, and lips. Around her are a great variety of figures, representing slaves preparing a nuptial banquet, all connected with the circumstances of the following romantic fable, which is religiously believed to be true by all devout *Hindús*. Vide Account of Captain Blunt's Journey, As. Res. Vol. viii.

Omercuntuc is the name given to this mountain in the journal of Captain Blunt. This, however, is not

only barbarous in its sound, but bears no resemblance to any *Sanscrĭt* word; to which language it undoubtedly belongs. Europeans not acquainted with that language, or not regulating their orthography by the rules of Sir William Jones, are very apt to use indiscriminately, the three vowels a, e, u, when short; and Captain Blunt, writing only to express the sound of words, appears almost always to have used the *u*, where Sir William Jones, knowing the true form, would have used an *a*, in the *Sanscrĭt* names. Hence it must be presumed, that had this learned writer written the name of the mountain, he would have given it the form of Omercantac, or Omercantaca, with the *a* final mute. But the word requires still farther correction. *D* and *t* are cognate letters, and if the aspirate be annexed to the *c*, it becomes *Omerc'handáca*, a form which the learned Jones would most probably have approved. In support of this opinion, various authorities may be adduced. *Candaca* is used in the *Decán*, to signify a plot of ground measuring about three acres, (see Bucha-

nan's Journey). The word is evidently derived from the *Sanscrĭt c'handa*, signifying a portion, (As. Res. vol. viii. p. 379.) and *C'harma chandaca* is the name of a district in the vicinity of *Omerc'handaca*, which may be interpreted the district of *Omer*. For these reasons, in the following poem, the more classical Sanscrĭt term of *Omerc'handaca*, or *Omerc'handac*, omitting the last mute letter, agreeably to the practice of Sir William Jones, has been used. Perhaps the former part of the word is not strictly correct, but it has not appeared adviseable to change the form any farther upon mere conjecture unsupported by good authorities.

NERBUDDA;

OR,

THE METAMORPHOSIS OF SONA.

HONOUR to thee, *Ganesa*, sapient lord—
But next be thou, *Bhaváni*, most ador'd.
Or if *Nerbudda's* name thou deign'st to bear,
Nerbudda's praises gladly we declare.
Proud on thy front sits majesty divine,
And bright thine eyes with radiant lustre shine:
A third far brighter mid thy forehead beams;
As fire it blazes—or like lightning gleams.
Thine is the *Trésul* sheen: thou bidst it rest,
In conquering guise, on prostrate *Bhyroe's* breast.
Thy victory *Para-Brahmá's* self approv'd;
And *Mahá Déva* saw, admir'd, and lov'd.

Since then the *Daityas* fly thy awful face,
And numerous blessings glad the human race.
'Tis thine to lead thy faithful votary train,
Far from the realms of punishment and pain;
To nurse their virtues, and to mark the road,
That leads to bliss, and *Índra's* bright abode.
Hence sagest *Múnis* reverence thy name,
And spell in *Sastra* lore thy matchless fame.
Learn that to thee Heaven's *Índras* owe their birth,
To thee the *Dewtahs*, demi-gods on earth.
Know thee to father Ocean's self allied;
Know thee of *Súrya's* race the boast and pride;
Thee, *Reba*, child of *Himála* they know,
That king of mountains and eternal snow*.
Mid *Brahma's* realms where mountains tower sublime
And stretch their ridge down *Decán's* southern clime,
Stands *Omerc'handac* vast, in proud array;
His summit crown'd by pure blue fields of day.

* The principal part of this address to *Nerbudda* is taken from an extract from *Vayera Púrána*, received from the *Pandits* in the neighbourhood of *Omerc'handaca*, by Capt. Blunt, of which he has inserted a translation in the account of his journey.—*As. Res.* Vol. vii. N° 3.

Not such his form as vulgar mountains own,
Worn to a ridge, or fritter'd to a cone,
But massive at all points he meets the eye,
And lifts a plain to kiss the upper sky.
His jutting breast, a bulwark bold and bare,
Firm bides the storms that furious rove in air;
His lower sides, by step-like steeps upborne,
Rich emerald groves with varied tints adorn.
There the *Tamála** spreads his leaf of gloom,
And fresh the clove-plant lends the gale perfume;
The graceful palms their plumy summits rear,
And flowering climbers weave their garlands fair;
Through circling shades the *cocil's* notes resound,
And, blossom-fed, hum honeying swarms around.
Such towers the *Omerc'handac;* sacred height!
For many an age *Nerbudda's* fond delight:
Not more could *Índra* golden *Merú* love,
Or *Chrĭshna* rural *Goverdhén* approve.
Here her *Verandah* sooth'd the scorching day;
Here bow'd her *Dewtah* slaves in long array;

* A species of the laurus or laurel.

Here she, high seated on her diamond throne,
Daughter of gods, in heavenly glory shone;
Look'd down on realms below with gracious eye,
Dispensing peace and plenty, wealth and joy:
Hence wide as ocean spread *Nerbudda's* fame,
And countless nations lov'd, ador'd her name.

Where smile the vales 'neath *Pindára's* heights secure,
Or wind the mazes of *Sohaugepúr;*
And widening still, and still extending far,
Become the fertile plains of fair *Bahár,*
The heaven-born *Sóna* dwelt; and held his place,
Among the noblest of bright *Chandra's* race.
He lov'd, kind sprite, to cheer the labouring swain,
And feed the progress of the growing grain:
He lov'd beneath the *vata's* pillar'd shade
Shelter'd to sit, and lend the herdsmen aid;
And when the bright-beam'd god sent slant his ray,
And gentlest breezes fann'd the closing day,
From the green eminence he lov'd to view
Fair nature freshening with the falling dew;
Then would he tune his pipe, and charm the vale
With strains melodious floating on the gale.

Creation hears, and owns the lulling sound;
Sooth'd the gaunt wolf forgets his nightly round;
His feast of blood the prowling pard foregoes;
The hamlets rest secure, and won to sleep repose.
Such *Sona* was, and thus the swains he blest;
And rustic rites their gratitude express'd.
Nor did he proud their offerings disdain:
They more endear'd his rural fair domain;
Enhanc'd the beauty of the shady dell;
The mountain's group,—the green hill's simple swell;
The rock from crystal lake reflected true;
And groves and meads veil'd soft in distance blue.
But chief the *Omerc'handac,* massive high!
His deep dells shadowing, wins his fondest eye.
Whether it gleams with *Súrya's* clearest ray,
Or o'er its sides the fleecy vapours play;
Or when its top the gathering *Versha* shrouds
In one wild world of deep mysterious clouds;
The partial *Déva* loves the object fair,
And deems those beauties grand beyond compare.
But now great *Cama,* he whose magic sway
All heaven's high deities by turns obey,

Resolv'd the *Deva* of the vale should prove
The soft—the keen anxieties of love.
Quick from his bee-strung bow an arrow flew,
Its point an *amra** fresh with morning dew.
Right true it sped, and, with unalter'd force,
Reach'd all-creative Fancy's secret source.
At first, soft thrilling, through the *Déva's* frame,
With warmth well pleasing spread the am'rous flame;
Wak'd every sense, and bade each thought employ
Its busy powers in painting promis'd joy.
Thus fed, thus fann'd the pest, and stronger grown,
He glows with hopes and fears till now unknown;
Hopes, that the mistress of yon high abode
May crown with rapturous bliss a faithful God;
Fears, lest she meet his truth with haughty scorn,
And bid a God exist a wretch forlorn.
As ere the coming storm obscures the sky,
Cross *Índra's* dome the clouds swift gathering fly,

* The spondias Myrobalanus of Linnæus.

"The heart-born god who delights in giving pain, has fixed in his bow-string a new shaft, pointed with the blossom of an *amra*." *Sacontalá*, Act IV. Scene II.

Admitting now bright *Súrya's* darting ray,
Now veiling dark in gloom the mourning day;
Thus o'er the *Déva's* mind alternate reign
Hope, bright with joy, or fear dark-rob'd in pain.
Thus both their anxious power assert by turns;
Both feed the fire that, soul-consuming, burns.
The *Déva* now no more with eye serene
Surveys the beauties of his favourite scene.
What though, with stedfast gaze, his eye be bent
On *Omerc'handac*, seeming all intent?
Yet sense is shut.—By thought absorb'd entire
He meditates, and fans *Cándarpa's* fire;
Marks ev'ry incident with fondest care,
That owns a reference to his imag'd fair,
And dwells enraptur'd on each act of fame
That gilds with honour lov'd *Nerbudda's* name.—
The butter blazing oft in many a bower,
With *Cús'a* duly spread, proclaim'd her power.
Libations pour'd, and off'rings frequent made,
And prayer devout, her deeds benign display'd.
Oft too the rich procession's festive throng,
The sportive dance—the mystic *Mantra* song,

Wide to the wondering earth her glories told,
And bade e'en *Swerga's* gods her worth behold.
These rites indifferent had the *Déva* seen,
Or own'd unmov'd the merits of the queen:
But cool indifference Love permits no more;
These rites they rouse him now t' admire—adore;
Nerbudda deeming fond a blazing star,
Through heaven's high mansions beaming bright and far.
But ah her beauties!—through each throbbing vein,
In mix'd disorder, trembling tumults reign.
The sobbing sigh high heaves his mighty breast;
Quick throbs his heart with raging flames distrest.
Great *Máya* works—His picturing fancy warm
Blends in *Nerbudda* splendour, grace, and form;
Gives to the garland* crown its braided place,
And spreads the musky patches on her face;
Bids them 'mong smiles live on each dimpling cheek,
While o'er her forehead reigns the golden *teic*;
Hangs on each ear, to dance in gay delight,
The *Condal* gemm'd with *Indra's* flashing light;

* "*Yadava* decked her braided hair and neck with fresh garlands." *Gitagovinda.*

Sheds the black dust* that brightens on her eyes,
And o'er her temples leads the radiant dyes;
Forms her with neck of antelope, fawn-ey'd,
Teeth that the *chunda*† blossoms fair deride;
Shapes like rich pomegranates her bosom's swell,
Bids there in sport her sapphire necklace dwell.—
See graceful wave the lotos'‡ stalk her arms!
Strive not, vain bracelet, to improve their charms.
Fair lotos' flowers, her taper fingers glow,
Ting'd bright by *Lacsha*, like each slender toe.

* "*Madhava* embellished her eyes with additional blackness, and dyed her temples with radiant hues." *Gitagovinda.* These are probably the marks of sects, drawn in different coloured lines upon the forehead and temples. The former refers to the preparation of antimony, with which the Asiatic women tinge the inside of their eye-lids, to improve the brilliancy of their eyes.

† "The *chunda* blossom yields to thy teeth." *Gitagov.*

‡ "*Madhava* binds on her arms, graceful as the stalks of the water-lily, adorned with hands glowing like the petals of its flowers, a bracelet of sapphires." *Gitagov.*

"Another wood-nymph pressed the juice of *Lacsha*, to dye her feet exquisitely red." *Sacontola*, Act IV. Scene I.

Gay round the gem her form the garlands twine;
And rings gold-beaming on her ancles shine.
Her waist-bells seem with tinkling mirth to move,
And call the soul to ecstasies of love:
While powder'd sandal-wood* and musk bespread
O'er her soft limbs their grateful fragrance shed.
The fair idea thus his fancy fills:
Such through his soul *Nerbudda's* image thrills.
Like oil it feeds the soul-consuming fire,
Like heat enflames the fever† of desire.

Thee, hapless *Sona,* drooping and forlorn,
The wonted garlands now no more adorn.
Sad sorrow hides the moon-beams of thy face,
Thy form neglect and wretchedness disgrace.
In vain thy slaves the sandal-wood‡ prepare,
Thou deem'st it poison in thy wild despair:

* "Powdered sandal-wood is sprinkled on my limbs." Ibid.

† "*Radha* sought him long in vain: her thoughts were confounded by the fever of desire." *Gitagov.* "The fever of love." Ibid.

‡ "If powder of sandal-wood, finely levigated, be moistened

The evening cool that wakes the mountain gales,
Seems but to pour infection through the vales.
Thy throbbing breast, it heaves with constant sighs,
And wings a breeze hot hissing as it flies.
O'er every limb extends the fatal flame
That erst consum'd *Candarpa's* heavenly frame.
His prey as strikes the pard* with darted paw,
While *Yáma*, death's grim genius, arms his jaw:
Thus, *Sona*, love with onset quick assails
Thy fainting powers, and o'er thy powers prevails,
Rends thy strong strength, and sucks without control,
In savage joy, thy energies of soul.

Ye lovely vales—once *Sona's* blest abode,
Mourn the lost favour of your guardian god.
No more his well-tun'd pipe with mirthful sound
Pours, at cool eve, or joy or peace around,

and applied to the breasts, she starts and mistakes it for poison. Her sighs form a breeze long extended, and burn like the flame which reduced *Candarpa* to ashes." *Gitagovinda.*

* "Love is the tiger who springs on her like *Yáma*, the genius of death." *Gitagovinda.*

But sad betrays, in many a broken strain,
His frantic passion and his stinging pain.
Mourn too, ye sickening plants, once *Sona's* care,
And learn your patron's keenest pangs to share:
Fresh health to you no more his power supplies,
The blossom droops and fades, and fruitless dies.
And you, O herds, in lowing moans express,
Since *Sona* guards you not, your sad distress.
Forth from the jungle now, in murderous mood,
The tiger springs, and dyes his step with blood.
Wide roams the wolf; and now with bold essay
E'en howling *shakals* seize the living prey.
Oft too your steps disturb the fatal snake
Stretch'd in the grass, or coil'd up in the brake.
While vex'd, your waning tribes, by furious storms,
Murrains assail, or leanness foul deforms.
Nor stays fair hope, with promis'd bliss to cheer
The woes you suffer, or the woes you fear:
For vainly strive the *Déva's* slaves to move
Nerbudda's breast with tales of offer'd love;
In vain permission, for their lord they crave,
To meet her face, and call himself her slave.

More hard than thunder-stone*, she stern denies
Her imag'd beauties to his longing eyes.
Wrapp'd in her pride, she treads her mountain-plain;
And the five-arrow'd god is held in high disdain.
Meantime, admiring gods the *Déva* see
Assume the duties of the strict *Yogi!*
His home he quits, and seeks a station lone,
Deep sunk in woods, to human feet unknown.
A *pippál* staff directs his steps unshod,
A gourd pours water for the famish'd god.
Rude from his head, the hair uncomb'd descends,
And but the *Zenaâr* from his neck depends.
A belt of *múnj* one scanty vestment ties,
That asks affliction from the mildest skies.
Thus unattir'd, he meets with steady gaze
The utmost force of *Súrya's* burning blaze;
He aids that force by four surrounding fires,
Nor scorch'd, a statue, from their heat retires.
When too the louring year loud thundering pours,
From bursting clouds, the torrent-rushing showers,

* "If thou refuse it, thy heart must be harder than thunder-stone." *Gitagovinda.*

He, from their fury while all creatures fly,
Alone, unshelter'd, waits the drenching sky;
Imbibes the flood at every heat-shrunk pore,
Till swoln the shape proclaims his sufferings sore.—
He next, as seasons change, with patience bold,
New pain solicits from contrasting cold.
Seeks where the lymph*, slow dripping, long may shed
Ingenious misery on his patient head.
Meanwhile, from forth his lips no accents come,
Save, in low tones, the dread symbolic *OM!*
No task occurs, the tedious hours to share,
Save due ablutions and the rites of prayer;
No change, but when the *chandrayána* tries
His ant-like form with more severities.
No soothing respite wearied nature knows,
Save when the night compels a brief repose:
Then yields the wretch an hour to conquering sleep,
His roof the sky,—his bed the craggy steep,
But forth ere *Arún* leads bright *Súrya's* train,
He wakes to tread anew the path of pain.

* Practised by a penitent living at Benares, 1795. Vid. *As. Res.* Vol. v. N° 2.

Such is the *Yogí's* task; and such was thine,
To win, O *Sona, Brahma's* aid divine.
Thus through ten *yúgs*, great *Déva*, didst thou know
The ceaseless stream of self-inflicted woe;
Thus didst thou pass, as sagest *Múnis* prove,
Ten *yúgs* in deep devotion and in love;
Nor pass'd in vain—At length high *Brahma* saw
Thy well earn'd worth, with reverence and awe;
And bade (hence, mortals, learn the power of prayer)
The oil of pity sooth th' obdurate fair.—
She owns his truth—His merits stand confess'd,
And *Retis'* influence warms her melting breast.
"Go, bid," she cried, "those faithful slaves that wait
With *Sona's* suit before *Nerbudda's* gate;
Go, bid them tell the *Déva* of the vale,
His years of pious penances prevail;
And great *Himláya's* daughter turns her ear
To all he asks, and seeks his presence here:
Nor shuns she now a spouse of *Chandra's* line;
But wills that *Sona* and *Nerbudda* join."
As, zephyr-urg'd, the clouds disperse and fly,
And bright the sun rules o'er the azure sky;

As laughing flowers their ivory cups expand,
And gay *Ragini's* chant along the land,
When *Vishnú* from his annual slumber springs,
And, o'er creation wide, fresh influence flings:
So from the soul of *Sona* sorrow fled,
And joy awaken'd, liveliest influence shed;
When rapid borne, on wings of gay delight,
His faithful slaves from *Omerc'handac's* height
Descending came, and bade the *Déva* hear,
"Thy lov'd *Nérbudda* is no more severe;
She now no more *Candarpa's* power defies,
No more she heeds not sorrowing *Sona's* sighs;
But bids the happy *Déva* seek and prove,
In her high bowers, the richest sweets of love."
Straight from his rocky couch the god uprear'd
His languid head, half doubting as he heard:
But transient doubts alone his soul annoy;
Assur'd he hastes to meet the offer'd joy.
The garb of joy supplants his weeds forlorn;
The new-born year thus beauties fresh adorn.
Smiles on his lips with liquid radiance play;
Thus flowers expanding meet the wakening day.

His locks reclaim'd the *champac** garlands twine ;
Thus 'mong the clouds the gleaming moon-beams shine ;
His forehead bright with od'rous oil appears ;
Th' horizon dark, thus rising *Chandra* chears.
O'er all his form *Cuvéra's* splendour gleams ;
Thus sports bright day o'er *Yamŭna's* purple streams.
Light graceful from his waist the *jammah* flows,
Thus on the *lotos* blue, the gold dust shows.
His every step new majesty unfolds ;
His course thus through the signs great *Súrya* holds.
Meanwhile the busy *Dévatas* display
Their master's pomp, and form the long array.
Part stand prepar'd as active *peons* drest
To tell th' approach—and bear their lord's behest :
Or fierce and martial *Rajah púts* appear,
And wield the scimitar, and point the spear.

* " Having bound his locks with forest flowers, he hastens " to yon arbour, where a soft gale breathes over the banks " of *Yamŭna* ; there again pronouncing thy name, he modu- " lates his divine reed." *Gitagov.*

" His locks interwoven with blossoms, were like a cloud " variegated with moon-beams." Ib. Whence also several of the rest of these similes are borrowed.

Whate'er most worth, rich *Sona's* vales afford,
Others collect as offerings from their lord:
And full the silver vases bright contain
Perfumes and honey, fruits, and oil, and grain.
Others bring gems and gold, a glittering store,
Gifts meet for her whom *Sona* can adore.
And last the nuptial robe, that, duly tied,
Joins the fond *Déva*, and his heaven-born bride.
Now some the instruments of minstrels bear;
And loud the *Nagăras* thunder through the air.
Now some chaunt sweet his praise, or laughing flowers
Strew o'er his path in aromatic* showers.
Next numerous *Cúlies*†, tall and stout, are seen:
And forth they bear the pendant palanquin:
Prepar'd to share the toil in due relays,
While onward borne, the swinging mansion plays.
Then rang'd in order faithful Genii wait,
To serve the nobler purposes of state:
This the umbrella wide outspread assumes;
That bears the *bétel*—these the rich perfumes:

* According to the *Púrânas*, these are the honours paid to great persons on extraordinary occasions.

† *Cúlies*, or coolies, are a race of men acting as porters.

Others the splendid banners wide unfold,
And load the breeze with streaming silk and gold;
Those following, bear what most their lord may please,
Supply his wants—contribute to his ease;
And last the *Sirdár*, big with full control,
Learns his lord's will, and regulates the whole.
Forth splendid *Sona* comes—uplifted high
He fills his slave-borne car with dignity.
Now all prepar'd, his train, without delay,
Toward *Omer-chandac* turns its winding way;
Threads the deep mazes of the varying vale,
While floating music loads the passing gale:
Climbs now the rocks that fence the mountains' sides;
Now its long length in thickening forests hides.
The scene, exulting, kindred *Dévas* view,
Wish every joy, and every blessing too:
Nor doubt that future times shall bless the hour
When thus were wedded truest worth and power.
Nor less is busy preparation seen
In the high mansions of the mountain queen.
The fairy slaves are summon'd, and fulfil
Their mistress' wish with promptitude and skill:

Part to arrange the banquet quick advance,
Or plan the order of the festive dance.
Those practise song, and chaunt *Nerbudda's* praise;
These tune the *véne* in concert with their lays.
Those bid the agate lamp new oil receive;
These bring perfumes—or flowery garlands weave.
Part lead the votive cow in chaplets drest,
To greet with holy forms th' illustrious guest:
Or place the friendly seat in order due;
Or spread the dower, rich glittering, full in view:
While holier bands more solemn rites prepare.
Construct the altar 'mid the hallow'd square,
Nurse the pure flame, the just oblations bring,
And bear lustrations from the limpid spring;
The seven-fold circles draw, whose mystic ties
Bind ever firm the glad solemnities.—
Nor is *Nerbudda's* self without her cares,
But anxious for the interview prepares:
Calls studious to her aid each female art,
That deep may root her power in *Sona's* heart.
O'er her fair form, the bath warm freshness sheds;
The sandal added, fragrant softness spreads.

The chosen vest improves her native grace;
And diamonds aid the splendour of her face.—
As, lucid opening to the blaze of day,
The lotos smiles with heavenly beauty gay;
So the queen, seated in her rich alcove,
Awaits the offerings of the *Déva's* love.
She waits; but waits by anxious cares opprest,
And expectation agitates her breast.
Rack'd by their force, she cried, "*Johilla,* friend,
" Fairest of slaves that on my steps attend,
" Quick to the borders of the mountain hie,
" And gather tidings of my destiny.
" Observe the *Déva* of the vales, and say
" Whether he hither comes in due array;
" Such as ambition's wish might justly claim,
" Such as becomes *Nerbudda's* birth and fame.
" But joy shall crown my soul, O faithful slave!
" If, lion-like, his port be bold and brave;
" If the blue lotos blossom on his face;
" If his form wear the palm's aspiring grace;
" If he be such as *Héri,* when he strove
" To win the tender fawn-ey'd *Rádha's* love.

" Hence—haste—return; and bid my cares subside,
" And, in thy mistress, hail the happy bride."
Johilla heard *Nerbudda's* new behest;
And touch'd the earth, her forehead, and her breast.
Then duteous forth she went, and soon espied,
Scaling the mid-height of the mountain's side,
The *Déva's* train. Long, numerous, richly gay,
Stream-like, 'mong rocks and woods, it wound its way.
The nymph, unseen, beheld with earnest eye
The splendid *Sona* slowly passing nigh.
Ah luckless hour!—ah fatal—fatal view!
Parent of ills, hence destin'd to ensue:
For while she gaz'd, *Candarpa's* keenest dart
Pierc'd her soft breast, and rankled in her heart.—
Love rules *Johilla* now with strong control,
Sways every motive, and possesses whole;
Of faith and duty, palsies every sense;
Blinds her regard to every consequence;
Bids her resolve, though vengeance follow sure,
To win the *Déva's* love by fraudful lure;
And bliss, however transient, boldly gain,
Though follow'd instant by an age of pain.

By *Máya* urg'd, her feet with agile pace,
By nearest paths, the steep in part retrace:
Quick she assumes, such power the *Dewtah's* claim,
The martial emblems of great *Dúrga's* fame.
She grasps a spear—like *Súrya's* ray it beams:
She wears a helm—like lightning bright it gleams:
Studded with gems, the seven-fold quilted vest,
That laughs at war, defends her swelling breast.
She takes the port—the awe-commanding mien,
And every semblance of the mountain queen.
With step majestic, slow, she seems to come,
To bring the god with welcomes to her home.
She meets the train—and bids the *peons* hie
Quick to their lord, and tell, the queen is nigh.

As oft at eve, from forth the woodland shade,
The antelope quick bounds across the glade;
When fed by spring, and far from fear and pain,
He feels ecstatic life in every vein:
So from his car, light darting, *Sona* flew
To meet the queen, and pay her homage due.
O'er her bright form his eyes approaching rove,
And drink rich draughts of reverence and love:

For smiles adorn the beamy moon, her face,
Yet temper'd pure with dignity and grace;
Her limbs the waving lotos' grace combine
With the firm grandeur of the mountain pine.
Thrice *Sona* bow'd with salutation meet,
And touch'd with holy reverence her feet* :
And thrice his hand plac'd on his glowing breast,
The faithful fervour of his love exprest.
Then thus he spoke : " May glorious *Chandra* shed
" His amplest blessings on *Nerbudda's* head :
" For she not only deigns, at length, to hear
" The suit most lowly of her slave sincere,
" But quitting now her mountain bright abode,
" Befitting well the daughter of a god,
" Meets my approach, and bids my soul receive
" Those joys the musk, her favour sweet can give."

* The practice of showing honour by touching the feet of the person honoured, is very ancient. *Menús*, among the various modes of respect which the *Brahmácharí*, or religious student, is to pay toward the person and family of his preceptor, orders, that the young wife of the preceptor must not be greeted even by the ceremony of touching the feet, but that, on his return from a journey, he must once touch the feet of his preceptor's aged wife. *Menu:* chap. 2. v. 212, 216.

Johilla answered, " Anxious forth I came
" To meet thee, *Sona*, favourite of fame:
" Attend, and hear, and trust *Nerbudda's* word;
" I joy to meet thee now, *son of my lord**."—
" And dost thou call me husband?" *Sona* cries,
The diamond pleasure sparkling in his eyes:
" O happiness!—O honour!—glory!—joy!
" Bright is the portion of my destiny.
" Thy lot with mine, ne'er, *Madhăva*, compare,
" Thou spouse of *Rádhá*, lotos-footed fair;
" Nor you, ye sprites, that *Amăravati* hold
" On *Meru's* heights 'mid glittering gems and gold;
" Or feast in verdant *Nandăna's* alcoves;
" Or share true virtue's meed, celestial loves.
" Your splendours, pleasures, gladly I'd resign,
" For this my lot;—*Nerbudda* now is mine!"
O'er the nymph's face, half downward bent, the smile
Play'd in glad triumph at her prospering guile:

* *Sacontala.* " Let the son of my lord make haste to tie on the bracelet."

Dushmanta. " Now am I truly blessed."—That phrase, the son of my lord, is applied only to a husband.

Sacontala, Act III.

Then thus with modest accent mild she strove
To rule the transports of the *Déva's* love:
" Surely, my much-lov'd lord now needs repose,
" For fierce with *Súrya's* beam the welkin glows;
" And steep th' acclivity, and long the road,
" That hither leads from *Sona's* lov'd abode:
" Then hear of rest.—Hard by, a cavern wide
" Its deep space borrows from the mountain's side.
" From the arch'd roof, bright crystal spars depend,
" And dripping drops at intervals descend,
" Diffusing cool;—nor dare fell heat invade
" That guarded house of solitude and shade;
" Where rapt *Sanáyssí* silence lone abides,
" And knows no sound, save of the rill that glides
" 'Mong the smooth pebbles,—and in tinkling lays
" Asks him to hear his reverential praise.
" 'Tis nature's *Choultry*.—On a mossy bed,
" Woo'd by the breeze, my lord shall rest his head;
" Or half-reclined shall view, and bid me know,
" The distant prospects of the vale below."—
" Wait here, my slaves," th' exulting *Déva* cry'd;
" And O! delight dwells in thy words, my bride!

" Seek we the cave, and there the countless hours
" Shall roll in bliss: for heavenly love is ours!"
Meantime, the demon of impatience grim,
Follow'd by madness, rage, vexation, whim,
Reigns o'er *Nerbudda's* mind, and spiteful plies
Her brain with painful possibilities.
" What stays," she weens, " *Johilla's* wish'd return?
" Is *Sona* faithless? must I slighted mourn?
" O, maddening thought!--Perchance bewilder'd, lost,
" He treads the wilds of *Omerc'handac's* coast.
" Nor yet *Johilla* comes.—Can she too stray?
" Slights she my orders?—dare she disobey?
" Though fine like air her frame, perhaps with pain
" The *Nága's* poison thrills through every vein.
" Perchance the tiger's bloody fangs may tear
" Her sylph-like form, and give her to despair.
" Ah dire mishap!—No longer let me wait,
" With coward fears, the dread awards of fate.
" What ho, ye slaves! my *Vahán* quick prepare,—
" My search shall traverse wide the realms of air;
" Nor shall it cease, until *Nerbudda* know
" What fate awaits her, be it joy or woe."

As o'er the steep of blest *Cailasa's* side,
With wheeling speed, the scatter'd vapours glide,
When mighty *Súrya's* all-prevailing ray
Subdues the clouds, and vindicates the day;
So o'er her mountain steeps, in anxious haste,
By pillowy clouds upborne, *Nerbudda* pass'd,
Searching each dell:—ere long, with mad surprise,
The twofold objects of her search she spies.
Screen'd by the cavern's brow from burning day,
On moss reclin'd, the amorous *Déva* lay;
And, all intent on fair *Johilla's* charms,
Fond woo'd his love, or clasp'd her in his arms.

Ah, spare me, goddess, should my vent'rous lay
Thine anger mortal, dreaded, dare display:
For o'er thy brow the thickening tempests lour;
Wrathful thine eyes the streaming lightnings pour;
Loud in thy voice the bellowing thunders sound:
Surprise and awe the amorous pair confound.
" And canst thou, basest *Déva*,—canst thou dare
" Permit that slave thy plighted love to share?
" Dar'st thou for her *Nerbudda's* self despise?
" And am I hateful to thy hated eyes?

" Thou scorn'st my power. Know, son of *Chandra's* line,
" Thy power is empty air oppos'd to mine.
" Presumptuous wretch, this instant—instant know,
" What ills betide when I appear thy foe."
Thus rag'd the queen.—Then from her car she strode,
And sudden seiz'd the wondering trembling god;
With grasp like *Índra's,* when he erst with ease
Whirl'd *Mandăra's* mass—churning the foaming seas.
Not with an arm more potent, *Siva* threw
The thundering bolts on *Diti's* impious crew,
Than she the *Déva* hurl'd with sudden throw,
Astonish'd—shrieking, to the vales below.
Urg'd onward by her anger's furious storm
He hies—and whirling quits his god-like form.
His limbs, to atoms shiver'd, scattering fly,
A bloody shower, swift darting from the sky.
O'er the grey rocks they pelting, pattering, bound,
And what was *Sona* once, flows trickling wide around.
Nerbudda saw the deed; and scowling smil'd,
Then turning quick, and looking vengeance wild,
Her trembling slave she seiz'd, and scornful cast
Full into th' arms of the careering blast;

And bade the howling genius straight convey
To *Omerc'handac's* halls his trusted prey.
Thither arriv'd—" O! treacherous slave," she cry'd,
" What justest vengeance may inflict, abide! (fair,
" Vain wretch—thou thoughtest once that thou wert
" Thus—thus thy ears, thy nose, thy lips, I tear.
" Go now disfigur'd, foul, and strive to move,
" Bleeding aghast, thy paramour to love.
" And you, ye walls, once—once my fond delight,
" Proofs now of wrongs, and hateful to my sight; 580
" And you, ye slaves, that grac'd my lov'd abode,
" And feign'd obedience to your mistress' nod,
" Begone—nor be your traces ever known,
" But leave that wretch unpitied and alone.
" Far from this spot your injur'd mistress flies,
" To happier realms, and happier destinies."
Then spoke she *Mantras* dire—The massy mound
Of *Omerc'handac* shook convulsive round,
And deep groans loudly, widely rumbling, heard,
In awful tones his sorrowing soul declar'd. 590
Pale fear awakes to triumph:—for behold,
The shivering rocks their stony gates unfold

Wide-yawning! and in caverns deep display
Earth's darkling mysteries to the prying day.
Shriek'd *Cáli's* sprites:—then first the day they knew;
The pent volcanos to the passage flew;
In eddying smoke, fire flashing, thick they sped,
And all around, unwonted darkness shed.
Nerbudda smil'd: then sprung, with darting bound,
Down the dark horrors of the deep profound.
Then instant seem'd a thundering hiss to tear
The liquid substance of the viewless air;
And mingling upward, slaves, tow'rs, vapours, fly,
And, quick dissolving, mock th' astonish'd eye.—
Thus when thou hast inflam'd, O *Agni* pure,
The woodman's pile with many a sod secure,
While watchful, day and night, with ceaseless care,
His sooty toils the charring mass prepare;
Grateful he hastes to glittering *Gánga's* side,
And borrows largely from her copious tide:
Then pours it o'er his task.—Hot hissing rise
The vapours thick, and hold the clouded skies.
Not clouded long:—the welkin's arid waste
The reeky beverage quaffs, with greedy haste;

And bids thin space again assert her reign;
For see, the foe is gone that dar'd thy wild domain.
Johilla now, with sense awakening slow
From trance-like terror, tastes her draught of woe.
Prostrate, in pain, she notes, with eye forlorn,
The blood warm trickling from her visage torn.
She rears her head, and, with a stranger's gaze,
The desert naked all around surveys.
In vain her anxious ranging eye inquires
For *Omerc'handac's* walls, and glittering spires;
In vain for aid from those lov'd friends she prays,
That shar'd her joys and cares in happier days:
Those walls are vanish'd;—those her friends are gone:
And sad, disfigur'd, houseless, and alone,
She meets the rigours of a scorching sky;
And hears but *Pavân's* breezes doleful sigh,
As o'er the barren heath they wing their way,
To sweep those mountains that in wide array
Present around their host of summits rude,
The realms of silence, and of solitude.
"Ah wretched state!—ah prospect horrid, drear,"
Johilla cry'd; "but is *Nerbudda* here?"

She trembled at the name.—With eye askance,
She stole a fearful, hasty, partial glance
Tow'rd that dread spot where late she seem'd t' have seen
The fierce departure of the angry queen.
But vain her fears: no terrors now remain;
No yawning gulf deforms the mountain plain.
One part alone unclos'd now meets the sight,
Of size to suit *Nerbudda's* downward flight;
Whence—so the goddess will'd—a river flows;
And bubbling, boiling, fierce her anger shows.
Seen too is anger in the current's force,
For rolling eddying, swift it holds its course.
From hated *Sona's* eastern vale it hies,
To realms that glow beneath the western skies.
Come to the mountain's verge, that high in air,
Frowns o'er the vales, the heedless waters dare
The dire descent. At first in smooth array,
O'er the worn edge, they seize their rapid way;
But soon the hostile rocks upswelling high
In churlish forms the rushing mass annoy.
Indignant and in scorn the waters wheel;
And brawling sounds their rising wrath reveal.

Now more oppos'd, they dash with furious rage
Full o'er the foe, and war incessant wage.
Resistance scorning, surge leaps over surge,
And darting hosts their swift precursors urge.
The hurly swells;—the waters war around;
And loud the rocks return the echoing sound.
The shiver'd fluid foams;—wide flies the spray;
And showers prismatic dance on *Súrya's* ray.
Triumphing 'mid the scene, confusion howls;
And terror, bending o'er, astonied scowls.
Nerbudda's flashing stream they wond'ring view,
At perils fearless, still her course pursue;
And rushing still unconquer'd, hurrying flow,
To lave *Mundilla's* deep hid vales below.
They trace her thence to *Malwa's* long domain,
And see her greeted by the shepherd swain.
Sooth'd by his pipe, her rapid course she stays,
And 'mong his herds meand'ring freely plays.
Now sleeps her wrath; beneficent of soul,
She bids her copious, welcome waters roll
Through *Gujeráta's* realms; with liberal hand
Diffusing plenty through the smiling land.

There hears she pleas'd, while slow her waters glide,
The busy nations woo her favouring tide.
Glad sees rich cities rise in bright array,
To grace her union with thy waves, *Cambay*.
When now the horrors of *Nerbudda's* rage
No more *Johilla's* awe-struck soul engage,
O'er the past scene her thoughts reverting rove,
Fraught with the tenderest energies of love.
Now fancy sees, the *Déva* fresh as morn;
Then dreadful downward hurl'd, and scattering borne.
" Yet this for me my *Sona* did endure"—
Then glows her breast with soft affection pure.
" Could I but view once more his god-like grace
" Yet ah! the ruins of my mangled face."
'Tis now she owns the reign of wild despair,
And loud her laments rend the desert air.
Exhausted now her grief, with many a sigh,
She sinking yields to sad necessity;
Yet turns towards *Sona's* vales her hopeless gaze,
And thitherward with feet unconscious strays;
The fatal cavern seeks, forlornly slow,
Scene of her greatest joy—her greatest woe.

Thither arriv'd, she kens with wond'ring view,
The steps whence downward hurl'd, the *Déva* flew.
Hush'd are the howlings of the furious storm,
And horrors now no more the scene deform.
Clear arch the heavens—save where the vapours play,
High round the rocks, and mitigate the day.
Adown those steeps, where late with shuddering awe,
The bloody shower, *Johilla* scatter'd saw,
The ribbon streamlets graceful, tumbling flow,
And babbling feed the listening Tarn below.
There on the bosom of a verdant glade,
Encircled nearly by the tow'ring shade
Of lonely heights, that round terrific nod,
Convene the limbs, now liquid, of the god.
There inky—solemn—silent they repose,
The mournful emblems of the *Déva's* woes.

High from the cliff, the nymph awhile surveys,
The dell deep darkling with astounded gaze.
Till now reflection solemn painting shows,
The frowning aspect of encircling woes;
Portrays her wretched, outcast, chearless, lone,
Sona transform'd, and hope for ever gone.

Low sinks her soul. Now stands the wretch confest;
Yet soft emotions heave her throbbing breast.
She seeks the spot where late the *Déva* woo'd,
There fond reclines, by tenderness subdu'd.
But *Sona* is not——*Sona* is not here——
Swift down her gory cheek tear chases tear.
Behold she melts!—her form eludes the eye!
Johilla flows all tear,—O prodigy!—
Sunk in the moss, her grief awhile she hides,
And o'er the rocks in secret streamlets glides;
Come to the brink—adown the stony steep
She dripping flows, and flowing seems to weep.
Now 'mong the clefted rocks she shuns the day,
Now o'er them steals, and wins her shelving way;
This her sole wish—her dearest fond design,
To blend her waters with, lov'd *Sona,* thine.
Her fond design the sprites of *Indra* aid,
And guide her trickling o'er the verdant glade
To *Sona's* wat'ry arms:—there bid her know,
The soothing balms of partnership in woe.

Such fate was theirs—But now the cheering strains
Of kindred sprites, call *Sona* to the plains.

" Come, much-loy'd *Déva*, hither come," they cry,
" And quaff with us, the cup of rural joy.
" Bask 'mid the glories of the blooming year;
" Inhale perfumes, and Nature's concerts hear.
" Let not ambitious love thy heart control,
" Or disappointment deaden all thy soul·
" Love reigns but one, mid *crores* of heavenly powers;
" Various is joy;—and many a joy is ours."
Glad *Sona* hears the voice of heavenly truth,
And feels the light vivacities of youth.
He quits the gloomy Tarn, and blithe and gay,
Down toward the vales, brisk wins his various way.
Though countless rocks in mingled ruin hurl'd,
When changing *Menús* saw the shatter'd world,
Thick down the dells in spiteful tumult close,
And rudely *Sona's* free escape oppose;
Yet vain their efforts: he, in laughing scorn,
Springs o'er their heaps, in foamy splendour borne;
Or winds, clear sparkling, through their loose array,
And murmuring chides their idle poor delay.
These barriers pass'd, his dancing wave he leads
'Mong herds, disporting on the emerald meads;

And bids them lave, when burns the noontide beam,
And drink sweet coolness from his limpid stream.
Meanwhile the fountain sprites, from urns well fill'd
With limpid wealth, 'mong cloud-capp'd heights distil'd,
Pour many a streamlet bright, and hurrying hie
To grace his train, and swell his dignity—
Them *Sona* welcomes : and, now full and bold,
Their powerful course his rapid waters hold.
They seek those scenes where kindred *Dévas* hail
Him, glad returning to the spacious vale.
Joy triumphs now, the reign of grief is o'er,
And *Sona* thinks of love and care no more :
For see, his kindred friends with busy toil
Scoop large his passage through the yielding soil ;
His willing waters lead, with friendly hand,
To give and gather pleasure through the land.
His willing waters own the kind control,
And golden-arm'd, meand'ring on, they roll,
Deep piercing now the forest's palmy shade,
Now bright disporting in the sunny glade ;
They now perfumes in ecstasy inhale,
Such as *Maláya* flings upon the gale ;

Or now reflect the dark *Tamála's** grove,
While loud the *Cocil* chants his song of love.
Onward they fare, through fields of ripening grain,
Great *Lacshmi* greeting mid her rich domain,
To those fair realms, where *Patna's* walls unfold
Full peopled roofs, and towers high tipp'd with gold.
There *Sona* seeks, the heav'n-born *Ganga's* shores,
And offers, pious, all his wat'ry stores.
Nor can great *Ganga* such a gift disdain;
She ranks him 'mong the worthiest of her train.
" Come genial god—blest son of *Chandra's* line,
" I know," she cries, " thy will accords with mine:
" Like mine, thy streams beneficent I know,
" Like mine, full fraught with life and health they flow.
" Downward from hence, in many a league display'd,
" The arid plains demand our annual aid:
" Give we that aid. 'Tis *Ganga's* fond request;
" And *Sona* then shall see the nations blest:
" For o'er their realms our mingling streams shall pour,
" And load with rich abundance laughing *Gour*."

* A species of laurel.

Sona, approving, hears the words benign,
And blends him instant with the stream divine—
Now tow'rd their purpose, mazy swift they hie;
And aided by the torrent-shedding sky,
Assert, benevolent, their wond'rous reign
Full o'er each district of *Bengála's* plain.
Like Ocean's self, their floods stretch wide around,
Like Ocean's self, the far horizon bound.
Raft-borne, the swain now traverses the field,
That dusty late with panting steers he till'd;
Marks how his rice its moated head uprears;
Or floating home, his wave-won harvest bears;
His bank-built home: just o'er the flood it peers,
The plashy refuge of his wading steers.
Still onward rolls the flood—and bids its wave,
The heads, high branching, of the forest lave.
Now o'er those scenes the buoyant trav'ler sails,
Where late in shade he woo'd the welcome gales.
The Seapoy, while he stalks his nightly round,
Hears 'gainst his fortress' side, the waters bound;
And sees, as *Arún* spreads his morning beam,
The city painted on the circling stream;

Her wakening sons of trade or pleasure sees,
Ply thick their sails, and fly before the breeze.
Meantime th' enrich'd, the saturated soil
Prepares to recompense the ploughman's toil:
Quaffs deep those liquid stores, that well shall feed
Its nurslings bursting from the soften'd seed;
And rear the juicy stalk in green display,
Luxuriant tossing in the blaze of day.
The shrubs revive, that droop'd in scorching hours,
And form anew their essence-breathing flowers.
With life renew'd, the woods their veins distend,
And bid their boughs with future fruitage bend.
Thus, *Gánga*, flow thy streams with blessings stor'd,
Those heaven-born streams, thro' countless realms ador'd.
But now the gods, their good accomplish'd all,
From off the plains their duteous waters call;
In many a current pour them on the main,
And leave the earth, once more, to *Súrya's* reign.
Varŭna's sprites the rushing deluge hear,
With wond'ring awe, and far-retiring fear.
But Ocean old his heaven-born children hails,
And greets them welcome to those sea-deep vales;

Where gleams his palace, whence with sceptred sway
He rules the waves, that far and wide obey.
There in his coral halls, high arching wide,
Where pearly wealth rich gleams on every side;
Where countless lamps in crystal order shine,
And pour pure splendour o'er the scene divine;
Where *Dewtahs* bring their tributary flowers,
And flitting scatter aromatic showers;
Enthron'd on gems and gold, estrang'd from pain,
Repose great *Gánga*, and her river train;
On living bowls of *Amŕita* regale,
And rich perfumes with sense refin'd inhale.
Hear tun'd by *Cinnăras*, the conchs resound,
While *Apsaras*, light sportive, dance around;
Wakening the soul those heavenly joys to prove,
That wait the blest in *Swerga's* realms above.
Such joys now *Sona* knows——his sorrows o'er,
The *Cama's* dart, flower-tipp'd, he feels no more.
Mortals attend, and learn, in Wisdom's hour,
To weigh the weight of dread *Nerbudda's* power:
For she is *Dúrga*, *Siva's* spouse severe,
An awful name, that Earth, Sky, Heaven, revere.

Her spear, not e'en *Mahísha* dare despise;
The grass is bitten* by her enemies:
Then pilgrim visit *Omerc'handac's* shrine;
And bring thy offerings to the fount divine.
There fast in honour of *Nerbudda's* name;
Take of her stream, and go and tell her fame.
Thus shalt thou *Dúrga's* favour more secure,
Than might a hundred *Asswaméd'has* pure,
Thus shall thy sinful soul be freed from stain;
Thy days long lengthen'd, pass exempt from pain.
Fame, like th' extending *Váta*, guard thy head,
Thy offerings round thee, like the *Dúrva* spread.
And when dread *Yama's* mandate from below,
Shall bid at length thy pyre funereal glow,
Thy soul convey'd by *Cáli's* high decree,
Shall share advanc'd some nobler destiny;
Shall rest on earth, to wear the monarch's crown,
Wreath'd strong with power, or gemm'd with bright renown;

* This alludes to the Indian custom of biting a blade of grass as a token of submission, and of asking quarter.

See inscription on the pillar called the *Lát of Firoz Shah*, near *Delhí*. *As. Res.* v. 7. N° 5.

Or, happier far, through high *Nacshatra's* borne,
Shall reach those realms where *Héri* shines like morn;
There float on seas of bliss that own no shore,
Till *Brahmá* sleep—and worlds exist no more. 898

GLOSSARY.

Agni—Is one of the eight guardian deities, so called from their supposed influence or care over the earth. He is the god of the element of fire. His *s'acti*, or wife, is *Swáha*, or vital warmth; the same, perhaps, as the Roman *Vesta*. This god is called *Pavúca*, or the purifier; obviously on account of the purifying power of fire. He is represented in the pagodas with four arms, indicative of power, his head encircled with flames, and sometimes seated on a ram; alluding, perhaps, to the heats, which, in India, follow the entrance of the sun into that sign of the zodiac.

Amrĭta—This is a liquor, and the same, to all intents and purposes, as the ambrosia of the Greeks; for by drinking it the deities of *Hindúst'han* become immortal; and so effectual is its power, that when the *Assúra Rahú* tasted

it, though, on his being observed of *Víshnú*, that god cut off his head, ere he could swallow the liquor taken into his mouth; yet the head became immortal, and celebrated for its oracular powers. Hence the fables of oracular heads, of which that of the Oxford philosopher, Friar Bacon, has been familar to English legendists. The *Amrĭta* is sometimes mentioned as though it were milk or honey. *Menú* says it is the food taken at sacrifices. As the *Amrĭta*, according to the legend of the *Courma Avatara*, was produced by hard labour, and next after *Srí*, the goddess of Plenty, it seems that the idea of such a liquor arose from the salutary effects of the use of milk, as human sustenance, or of any other production obtained by human labour employed in cultivating the earth, and perfecting its produce.

Apsaras—Beautiful female spirits, yet not wholly immaterial; employed chiefly as the attendants on the beatified spirits residing in the realms of *Índra*.—*Vide Índra*.

Aswamédhas—The sacrifice of a horse, is called by *Menú* (chap. 11, v. 26) the king of sacrifices, to be able to remove all sin, and to secure to the devout votary, if duly performed, the high rank of a monarch in some future state of existence after death. At this sacrifice, the horse, according to some rites, is turned loose previous to immo-

lation, and followed by the sacrificer, who is obliged to combat any person who may attempt to stop him. According to the *Cálíca Púrána*, the head of the victim having been struck off, if possible, by a single stroke of the axe, is offered, with some of the blood, in a dish, before the image or shrine of the god to whom the sacrifice is made. In the same manner, the sacrifice of other animals is performed, and even of men, who seem to have been anciently immolated, by the disciples of *Brahmá*, in dreadful numbers, exceeding even the waste of life, occasioned by the sacrifices of the Scandinavians and Druids of ancient, or the inhabitants of Mexico, and of the South Sea islands of modern times. The slaughtering superstition which dictated these sacrifices, seems to have become so excessive in the practice of these rites, as to have excited the utmost horror in the minds of the philosophers of India, and induced *Búddha*, who is perhaps nothing more than what his name implies, a personification of a school of philosophers, in order to deprecate the cruelty of this worship, to teach, as a barrier against it, his precepts rigidly enjoining abstinence from injury toward any sentient creature. It is well known that the precepts of *Búddha* have been productive of the most extensive effects on the *Hindú* habits; they have not, however, by any means

eradicated the practice of bloody sacrifices. Men, indeed, are not now slain for that purpose, but young lambs and kids are killed in great numbers yearly in *Bengál*, and other parts of India; nay, many acts approaching near to human sacrifices are practised upon the human species by the *Saivas* and worshippers of *Cálí*. Originally every meal was a kind of sacrifice, and conversely every sacrifice became a meal and a feast—oftentimes a licentious feast; and hence most probably originated the horrid and unnatural practice of cannibalism.

Betél—Is a compound for mastication, much and long used in India. It consists of a leaf of a pungent plant, the piper betle of Linnæus, wrapped round a piece of the kernel of the nut of the areca palm, and covered with a thin crust or shell of lime. It is considered in India as salutary to the breath, and a great preserver of the teeth, whose beauty it improves, according to the fancy of the inhabitants of Eastern Asia, by rendering them nearly black. The apparatus for using it consists of a box of gold, or other costly materials, in which it is carried, and another to receive the saliva of the person using it. These are borne by one, sometimes two attendants, who form part of the retinue of persons of rank in India, whether

male or female. This is sometimes superseded by the use of tobacco, which, however, seems to be comparatively modern, not being mentioned in any of the ancient *Sanscrĭt* writings.

Bhaváni. Most of the personages of the *Hindú* system of mythology are represented as married. To the male or husband is attributed the exciting power, or primary cause of effects; to the female, or wife, are assigned the excitable qualities, operating in consequence of the exciting cause to the immediate production of the effect. The female is called, in *Sancrĭt*, the *sácti*, or effective power of the male. *Bhaváni* is a goddess, and the *sácti*, or wife of *Síva*, a deity, the personified cause of destruction and reproduction, or the changes which attend the course of nature. As the wife of *Siva*, considered in his reproductive character, this goddess is known by the name of *Bhávani*, and is adored as *Alma Mater*, the great and powerful mother of all things, and even of the inferior orders of the gods; and in this she certainly bears a great resemblance to the majestic, though wayward *Heré* or *Juno* of Greece and Italy. As the wife of *Siva*, the destroyer, *Bhaváni*, is known by the names of *Dúrga*, that is, difficult of access, and *Cáli*, dark or inky. *Dúrga*, like the Roman Minerva and Greek Pallas, is represented

in the pagodas of India clad in armour, and she particularly bears the formidable *Trésúl*, or three-pointed spear, significative, as it should seem, of her influence over air, water, earth. A third eye is said to be placed in her forehead, evidently the emblem of wisdom and discernment. This *Dúrga* is formidable; but *Cálu*, considered as the wife of *Síva* in the character of *Cál*, or *Cála*, that is, Time, is terrific. She is represented of a black complexion, and wearing a necklace of human heads; her teeth are large and grinning, like most of the *Hindú* deities of the *Bhaírava*, or terrible family of *Síva*. She has commonly four hands. One holds a human head, another a heavy mace, a third a bell for worship, and the fourth the bloody bowl of sacrifice, and she stands on the breast of a prostrate monarch, evidently signifying the victory of Time over kings and kingdoms. All the maleficent spirits called the *sáctís*, whose displeasure many tribes of *Hindús* very diligently strive to avert (Buchanan's Journey), are believed to be incarnations or forms assumed by *Cálí*. As rivers, the great means of fertility in hot climates, usually take their rise among hills and mountains, *Bhávání* receives the title of *Parvatí*, or mountain-born, and is called the daughter of *Himachel* or *Himaláya*, lord of the mountains lying on the north of *Hindusťhán*, among

which is the source of the Ganges. For the same reason, she is said to have assumed the form of the river *Nerbudda* or *Narmada*, or rather to be the deity presiding over its waters. This is a striking instance, among many others, of the allegorical structure of the *Hindú* mythology.

Bhyroe. Whether this personage is the same as the mighty *Mahésha*, over whom *Dúrga* triumphed, is not very certain. Captain Blunt saw at *Ruttunpúra*, in the neighbourhood of *Omer'chandac*, a building dedicated to the worship of this personage, and in it an enormous idol of blue granite, nine feet high. It was rubbed over with red paint, and adorned with flowers; circumstances which prove, that it was an object of adoration to the *Hindús* of the neighbourhood. *Bhyroe* must have been an evil spirit or *Assúra*, but this is no objection to the fact of his being worshipped, since evil beings of various orders are worshipped, especially in the *Decán*, to avert their malignity, for the same reason as the ancient Egyptians worshipped Typhon, and various mischievous and noxious animals.—Jablonski, Panth. Ægypt.

Brahma. Vide *Maha-Déva.*

Brahmá's Sleep. It is an article of belief with great part of the disciples of the *Véda*, that all things, the universe itself not excepted, exist only in idea; or rather are com-

posed of a system of ideas originating in *Brahme*, the Supreme Being, but actually or immediately produced by *Brahmá*, the efficient Creator, from whom, while he exerts his powers of combining ideas, things created proceed into being; but that when he ceases to exert these his powers, things created die away, vanish from existence, and return back to their first chief cause. These periods of the existence and non-existence of created beings, the philosophers of the *Véda* distinguish in their allegorical manner by the figure of the day and night, or the waking and sleeping of *Brahmá*. Of these changes, which are believed to have been repeated a vast number of times, the institutes of *Menú* thus speak, (chap. 1. v. 52.) "When that power *(Brahmá)* awakes; for though slumber be not predicable of the sole eternal mind, infinitely wise and infinitely benevolent, yet it is predicated of *Brahmá* figuratively, as a general property of life, then has the world its full expansion; but when he slumbers with tranquil spirit, then the whole system fades away." Whether the doctrine of the successive organization of this earth, taught by this allegory, be, or be not, wholly improbable and absurd, is a point which may not be wholly unworthy the examination of the divine and the philosopher.

Butter. In this, and the five following lines, most of the ar-

ticles used in the *Hindú* sacrifices, and the principal observances of the *Hindú* worship, are enumerated; consequently, the passage cannot be well understood, without some account of the rites and ceremonies of the *Brahmẽns*. The religious duty of the *Hindú* consists of five principal rites, which the translator of the institutes of *Menú* distinguishes by the name of *the five great sacraments*. These are enumerated by that legislator, in the following verse: "Teaching and studying Scripture, is the sacrament of the *Véda*; offering cakes and water, the sacrifice of the manes; an oblation to fire, the sacrament of the deities; giving rice and other food to living creatures, the sacrament of spirits; receiving guests with honour, the sacrifice of men." (Menu, chap. 3. v. 70.) Of the last four of these five sacraments, it may be observed, that they comprise the ritual of pagan antiquity, and that they were generally practised at their sacrifices. The sacred cake and water were introduced at almost every sacrifice: fire to consume part, or the whole victim, was an essential requisite; and the libation, or pouring of part of the wine or liquor used on the occasion, resembles, or at least corresponds with, that act of the *Hindú*, when he leaves part of the offering a prey to birds and dogs, the representatives of the invisible spirits which, as he supposes, inhabit the

air. It may be farther added, that the hospitality of the ancient heathens of the western world, bears no very slight resemblance to the fifth of the sacraments; especially, as a sacrifice was an act of festivity, and generally served as an entertainment for the friends of the sacrificer. After these observations, it will be sufficiently obvious, that the short compass of a note will not serve as an explanation of these rites. This, therefore, must be relinquished, and a concise account of one of the five sacraments must suffice, instead of a full description, to convey a general idea of the ceremonies belonging to the others, which are very numerous, and minutely perplexing. When the oblation to fire is to be performed, in honour of all the gods*, the officiating priest first consecrates a level area of four cubits, by smearing it over with cow-dung; a substance, which, from its gelatinous nature, soon hardens in a hot climate, and forms a clean floor. Upon this area, he next draws several lines, in the directions prescribed by his ritual, and then sprinkles the area with water. This done, he throws away an ember from the sacred fire in a

* All the gods, or the assembled gods termed in *sanscrit viswedévas*, are thus addressed and described in a *mantra* used on certain occasions. "Assembled gods, listen to my invocation; ye who reside in the sky; ye who abide near us (on earth), or far off (in heaven). As. Res. Vol. vii. No. 8.

covered vessel, in which it had been brought from some sacred fire, lighted by the friction of two pieces of a particular kind of wood, and maintained by fuel of the same; he then places the fire upon the consecrated spot. Around this vessel, thus placed upon the floor, he next disposes in due order, several blades of the sacred *cúsa* grass (Poa Cynosuroides), and sitting down upon the ground, in the manner directed in the ritual, pronounces the names of the earth inaudibly. Should any inauspicious word have been spoken during this process, he now atones for it, by reciting a prescribed *mantra*, or sacred text. At this time also, if any special act of worship is intended, the materials for sacrifice are prepared, and a suitable *mantra* is pronounced. More blades of *cúsa* are now placed in order, round the vessel containing the fire; and the priest having laid on wood, and poured upon it a ladleful of *ghí* or clarified butter, he sits down with his face towards the east, and meditates in silence on *Brahmá*, lord of creatures.

After some interval, the officiating priest proceeds to consecrate the vessels and butter to be used in the sacrifice, a process not a little intricate, and accompanied with the recital of various *mantras*, or sacred texts, after which, having burned in silence a small log of wood smeared with

the *ghí*, he makes three oblations, by pouring each time a ladleful of butter upon the fire, saying, "Earth! be this oblation efficacious. Sky! be this oblation efficacious. Heaven! be this oblation efficacious." Such is the *Hóma*, or oblation to fire; sometimes performed alone, but always used as an introductory rite to other ceremonies, performed on a variety of occasions by the pious *Hindú*.—Colebroke, on the religious ceremonies of the *Hindús*. As. Res. Vol. vii. No. 8.

In the rules for the performance of this ceremony, no mention is made of the image of the god, to whose honour this is performed; a proof, that the *Hóma* was anterior in practice to the use of idols, or at least, that the *Sastras* do not consider them, as even requisite to religious worship. Idols, however, have long formed an essential part of the furniture of every *Hindú* place of worship, whether public or private; and to prepare them for the purpose of receiving adoration, is one of the principal duties of the priests. For this purpose, previous to the hour of the *púja*, or public worship at the temples, the idol is bathed with milk or water, especially that of the Ganges, if it can be procured. It is then anointed with butter and odoriferous oils, clad in the most costly robes, and adorned with the richest jewels, the pagoda may

happen to possess. Attendant priests keep off the flies and insects from the honoured god with chouries or flappers, formed either of the white hair of the black Thibet cow, or of peacocks' feathers. The *Hóma* is then performed, but the consecrated ceremonies are omitted at the temples, since both the area and utensils are there already consecrated. The offerings of worshippers are then made. These consist of rice, butter, camphire, fruit, and flowers, of which, certain sorts are sacred, or appropriated to the deity. These the votaries either bring with them, or purchase of the priests at the temple. In the mean time, the *Bayadéras*, or dancing girls, move in the sacred dance to the sounds of various instruments, among which, that of the conch, or of the bell, is generally heard. Sometimes the whole assembly moves round the fire and the idol in procession, and the whole ceremony ends with a *mantra* pronounced by the priest as a benediction.—Ind. Ant. Vol. v. chap. 3.

It may be said to be impossible to enumerate all the different modes of worship practised by the *Hindús*. It is not to be doubted, that they vary very much among different sects; and these, notwithstanding the bigotry of the *Hindús*, are very numerous. The greater part are termed *sradd'has*, or obsequies, and these, according to the learned

Colebroke, may be classed under the twelve following heads, which may serve to convey an idea of the general objects of *Hindú* worship. 1. Daily obsequies, either with food, or water only, in honour of ancestors in general, but excluding the *Víswédéva*. 2. Obsequies for a special cause, that is, in honour of a kinsman recently defunct. 3. Voluntary obsequies, performed by way of supererogation for the greater benefit of the deceased. 4. Obsequies for increase of prosperity, performed upon any accession of wealth or prosperity, or upon other joyful occasions. 5. A *sradd'ha* to sanctify the food at an entertainment given to a company of reverend persons. 6. One performed, when stated numbers of priests are fed at the cost of a person, who needs purification from some defilement. 7. A *sradd'ha* preparatory to the celebration of any solemn rite. 8. *Sradd'has,* in honour of deities. 9. Oblations of clarified butter, previous to the undertaking of a distant journey. 10. A *sradd'ha* to sanctify a meal of flesh meat, prepared simply for the sake of nourishment.—As. Res. Vol. vii. No. 8.

Processions, in which the images of the deities are conveyed with great solemnity in circuit, to visit holy places, must be reckoned among acts of public worship, paid to the gods of India. The image used on these occasions, is

not always the principal idol of the pagoda, but one of secondary sanctity. It is sometimes conveyed on a machine called a *rat'ha*, or waggon, often having six or eight wheels, and raised to a great height, by a pyramidal structure of several stories, adorned with paintings and other representations, illustrative of the legendary history of the god. Those *rat'has* are drawn by the zealous votaries of the god, who consider this service as highly meritorious, and are often so animated by a frenzy of zeal, as to sacrifice themselves, by laying down their heads so as to be mashed by the ponderous rolling wheels. On some occasions, the idols are carried on a stage or platform, resting upon men's shoulders; at others, they are laid in a *dóla* or *palanquin*. These processions conduct the idol to visit various temples, tanks, and other sacred places, at certain seasons of the year; and after an absence of sometimes several days, the image is brought back to its former station. (Buchanan's Journey in the Decan, Vol. iii.) It is curious to remark, that no orders, or rules for the performance of these ceremonies, are to be met with in the *Védas*, nor yet in the Institutes of *Ménú*; from which, it may be inferred, that they are of a more modern institution than those works; though yet they are probably of great antiquity, since similar rites were practised in ho-

nour of the goddess Cybele, by the ancient Greeks of Asia (vid. Mythological Accounts of Cybele—Bell's Pantheon), and in the *Lectisternia* (vid. Livy, B. v. c. 13. Kennet, Ant. part 2. chap. 18, or Bell's Pantheon) of the early ages of the republic of Rome.

Cailasa. This is a mountain said to be the abode of the god *Síva.* It is on that account of great celebrity, and, of course, highly adorned and magnified by the *Hindú* legends. It is said, with the usual extravagance of those compositions, to consist of inestimable gems, and to extend to the length of a hundred *Yojánas* of eight or nine hundred miles each, and the breadth of fifty. It is generally agreed, that it is situate on the north of *Hindústʻhán,* and the name is given by pilgrims, to a mountain or hill of moderate size among the *Himaláya* tract, and from it issues a stream, said to be the principal, or primary stream of the Ganges.

Cáma is the Cupid or god of love, in the mythology of the *Púránas.* He is known by various other names, as *Smára, Candarpa, Ananga,* and others, all significative, like *Cáma,* of love and desire, or alluding to the powers ascribable to such a deity. This god is most evidently the creature of ingenious allegory; for he is feigned to be the

son of *Máya*, or the goddess of imagination (see Jones's Argument to Hymn to *Camde)*; or, according to the Cashmirian system, of *Casyápa* or *Uranus*, that is, of the heavens personified. By this, it is intimated, that the passion of love depends much upon the imagination, and that it is of heavenly origin, or owing to a higher motive than mere animal nature. In continuation of the allegory, it is taught, that the wife, that is, the *sácti*, or efficient power of *Cáma*, is *Retí*, or affection, and his intimate friend is *Vasanta*, or the spring; the meaning of which is very obvious. The person of *Cáma* is that of a beautiful youth, bearing a bow, made either of the sugar-cane or flowers, its string composed of connected stinging bees. His weapons are five arrows, each pointed with the blossoms of five different plants of a heating quality, but probably in different degrees, and productive of different degrees of passion. *Cáma* is usually engaged in conversation with his mother and consort in gardens and temples, especially those near *Agra*, his favourite residence; but sometimes he traverses the air by moonlight, mounted upon his favourite bird the *lory*, or parrot, attended by twelve nymphs, or dancing girls, of whom the foremost bears his banner, a red flag, with the figure of a fish in the middle. It is written in the *Síva Púrána*, that he once had the

audacity to direct an arrow at the breast of the stern *Síva*; who, although he yielded to the influence of the inflaming point, resented the attack with such fury, that he hurled at the unfortunate *Cáma* a flame of fire, by which he was instantly consumed to ashes, and thus reduced to a mental essence, signifying in plain terms, that his power was confined to the minds of mortals. The distress of *Retí* at this disaster was extreme, and the gods, moved with pity, interceded for the pardon of the offender; which being obtained, *Cáma* was again restored to his bodily form, and appeared as before, in all the splendour of youth and beauty.—See Jones's Hymn to *Dúrga*.

Chandra. This deity, who is known also by the name of *Soma*, is a personification of the moon, which he is supposed to rule or animate. According to some of the *Hindú* mythologies, he is considered as the son of *Atrí*, the son of *Brahma*. (Jones on Chronology of the *Hindús*.) In the *Rigvéda*, the first of the three *Védas*, it is written, "The moon is born of the sun." (As. Res. Vol. viii. p. 406.) But, whatever be the pedigree of this deity, he is always, with some rare exceptions, represented as a male. This, though a deviation from the Grecian system, is agreeable to the mythologies of the northern nations of Europe; who, inverting the *Hindú* system, consider *Mane* the moon as

a male, and *Sunna*, the sun, as female. (Edda, Fable 5.) But though these nations differ as to the sex of this personage, they agree in the opinion, that his office is to preside over waters. The *Rĭgveda* writes, "Rain is produced from the Moon." (As. Res. Vol. viii. p. 406.) And a *Hindú* commentator on this passage observes, that "rain enters the lunar orb, which consists of water." (Ibid.) This opinion, concerning the attribute or power of the moon, is to be found even in the writings of our dramatic poet Shakspeare; who, in the Midsummer Night's Dream, calls the moon, "Governess of the floods." *Menú* (ch. 3. ver. 76.) writes, "the smoke of oblations ascends to the sun, and from the sun it falls in rain; and from rain comes vegetable food;" but in this, the intervention of the moon in producing rain, is only omitted, not denied: and consistently with the opinion, that the moon is the source of rain, he is the effective means of the growth of vegetables; and therefore *Sóma* is called, in the *Véda*, "king of herbs and plants." (As. Res. Vol. v. p. 345.) This deity, who must always be a favourite in hot countries, because the inhabitants experience the greatest pleasure from their amusements taken in the evening by his light, is figured by the *Hindús* seated in a splendid car drawn by antelopes, and bearing in his bosom a sleeping

fawn, named *Sasin*. By the former, they allegorically intimate the irregular motions of this heavenly body, which the rapid leaping of the antelope not unaptly resembles; and it is fancied, that the dark parts on the lunar disk, bear the form of a sleeping fawn. Under allegories like these, the philosophers of Asia and antiquity have always been wont to veil their knowledge. These allegories, the vulgar have always been apt to understand in a literal sense; and modern Europeans, supposing that they are only to be so understood, have always been too ready to term them absurd.

Choultry. A choultry is a building erected for the accommodation of travellers; and is a place where they may lodge their goods, place their beds, eat under shelter, and give provender to their beasts of burden. All these articles the traveller must either bring with him, or procure from the neighbourhood; for the *choultry* generally affords nothing more than bare walls. In some instances, however, the charity of individuals has appointed persons, generally *Brahméns*, to take care of such travellers as are sick; and sometimes to let out to hire, at a low rate, beds or couches; but these accommodations are by no means common. The form of the *choultry* is usually square, but open towards the north, with sheds of piazzas on the in-

ner side of the walls, and sometimes small rooms for the security of goods. In the middle of the court is an enclosed space, where the beast brought by the traveller, may be placed and fed. These buildings are generally erected by the bounty of individuals, and sometimes at the expense of the state. But in either case, their construction is considered as an act of charity; as indeed are all such as contribute to the accommodation of the stranger. This opinion is founded upon a conviction of the obligation to the practice of hospitality; an opinion as general in Asia, as it is ancient. Owing to this, *Timul Naik Rája of Tanjora,* who built a grand *choultry* near the pagoda of *Madŭra* for the accommodation of pilgrims and other religious visitants, has been almost deified; and some degree of the same kind of praise is given to those persons who plant a *Tope* or grove, or open a well, near the wayside, for the convenience and refreshment of passengers. None of the British governors, or other residents in *Hindúst'hán,* have hitherto employed any part of their wealth to the construction of *choultries*; and are, on that account, thought by the natives to be selfish and uncharitable. It might be well, if measures were taken to convince the *Hindús,* by the construction of *choultries* and similar works, that the Christian religion teaches the necessity of

charitable acts; and that the British Christians are not unmindful of such precepts. The *choultry* is called a *serai*, or *caravansarai*, in Mahometan or western Asia; and is there constructed from the same charitable motives by the disciples of the *Koran*, as is the *choultry* by the votaries of *Brahmá*.

Chronology. The chronology of the *Brahméns* did, some years ago, very much engage the attention of Europeans; chiefly because some French philosophers, of the school of Voltaire, had the boldness to affirm, that the chronology of our sacred scriptures was completely invalidated by that of India, which afforded a systematic arrangement of periods, bearing all the marks of authenticity, and widely differing from that laid down in the books of the Hebrew lawgiver. The remarks of Sir William Jones, in his Essay upon the Chronology of the *Hiudús*, may be said to have shown, that the immense periods described in the *Sástras*, could not be considered as the records of real time; and the subsequent discovery, that several other systems, very different from that examined by the judge of *Bengal*, both in the structure and length of their periods, has clearly proved his opinion to be true; and shown, that the vast, and almost infinite, series of ages feigned by the *Brahmén*, and vaunted by the infidel Chris-

tian, have owed their existence chiefly to a fanciful use of that arithmetical notation by figures, which the *Hindús* having invented, seem to delight almost wantonly to abuse. The proof of these positions, would lead into disquisitions much too long for the purposes here intended. The truth of these observations may, however, be rendered sufficiently evident, by an account of the manner in which the periods of the system at present received in *Hindúst'hán* are constructed; and, for such an account, the first chapter of the Institutes of *Ménu* affords materials most ample and authentic. "A year of mortals," writes the *Hindu* legislator (ch. 1. v. 67), "is a day and night of the gods." This fundamental position, is evidently nothing more than fancy, and such also must be the superstructure raised upon it. "Sages," continues he, "have given the name of *Crĭta* or *Satya* to a *Yúga*, or age, containing four thousand years of the gods; the twilight preceding it, consists of as many hundreds, and the twilight following it of the same number. In the other three ages, with their twilights preceding and following, are thousands and hundreds, diminished by one." The divine years in the four human ages just described, being added together, their sum, or twelve thousand, is called an age of the gods. By reckoning a thousand divine ages or *Maha-yúgas*, a

day of *Brahmá* may be found; his night is also of an equal duration. The before-mentioned age of the gods, or twelve thousand of their years, being multiplied by seventy-one, constitutes what is called a *Menwantára*, or reign of a *Menú*. There are then four human ages, the *Satya Yúga*, *Trita Yúga*, *Duápará Yúga*, and *Cálí Yúga*, in which the third is double, the second treble, and the first quadruple, of the last. These ages are distinguished by characteristics, exactly the same as those described by the Roman poet Ovid, in his Metamorphoses, a work formed on an idea most truly *Hindú*, and probably, like most of the *Hindú* poetry, allegorical. During the course of these ages through the several *Menwántaras*, men, according to the *Sastras*, become degenerate; are then reformed, and again degenerate; but at the end of the *Menwantára*, all living creatures are destroyed, the Menu excepted, who, with some other persons, escapes in a boat, and produces a new and pure race of men. This doctrine is evidently borrowed from, or is rather the heathen testimony to the truth of, the Mosaic history of the general deluge. Fourteen of these *Menwantáras* compose a day of *Brahmá*; at the expiration of which, the whole creation vanishes, and ceases to exist during *Brahmá's* night. When that night is past, *Brahmá* renews again the work of creation.

These courses are continued in succession during the life of *Brahmá*; at whose death, even the gods expire, and are all absorbed into the essence of *Brahme* the Supreme. The number of years in each of these periods, will appear from calculations made according to the foregoing rules, to be as follows:

The *Satya Yúga* will be determined by multiplying a year and day of the gods in the following manner:

4000×360= 1440000 years of mortals.
400×360= 144000 years the in morning twilight.
400×360= 144000 years in the evening twilight.

The sum of these =1728000 is the number of years in the *Satya Yúga*.

The length of the second, or *Tréta Yúga*, is thus ascertained:

3000×360=1080000 years of mortals.
300×360= 108000 the morning twilight.
300×360= 108000 the evening twilight.

The sum of these=1296000 is the number of years in the *Tréta Yuga*.

Again, 2000×360=720000 years of mortals.
200×360= 72000 morning twilight.
200×360= 72000 evening twilight.

The sum of these=864000 is the number of years in the *Duápára Yúga*.

Again, 1000×360=360000 years of mortals.

100×360= 36000 morning twilight.

100×360= 36000 evening twilight.

The sum of these=432000 is the number of years in the *Cálí Yúga.*

The sum of the number of years in these four ages, 4,320,000 years, is called a *Mahá Yúga,* or an age of the gods; and the product of this multiplied by 10000, is 4320,000,000, and expresses the number of years in a *Cálpa* or day of *Brahmá.*

Of this system, it is obvious to observe, that although the *Cálí Yúga* seems to be the result of calculations made according to the foregoing rules, yet in reality, it is the basis of the whole; a conjecture confirmed by the name of this *Yúga,* which signifies *time,* and intimates that it alone is real: and yet, even this is a fanciful period; for it is itself deduced from combinations made of some of the most celebrated eras of antiquity. The number of years in the three other human ages, being the result of a repeated addition of the *Cálí Yúga*; and the other periods being formed from the annexing of cyphers to the sum of these, or multiplying this sum by numbers in a decuple proportion; it may with great reason be imagined, that all these *Yúgas,* or human ages, are measures of real time, artificially extended to their present enormous length.—If

the Christian era be supposed to begin in the year of the world 4004, the *Cali Yuga* will have begun in the year of the world 904.

Cinnáras. These are happy spirits or genii, chiefly employed as musicians in the realms of *Indrá.* Their name is derived from a word signifying a harp. The conch, one of their instruments, is a shell much used in the religious solemnities at the pagodas. In the Grecian mythology, it is given only to Triton, the attendant of Neptune, the god of the sea.

Classes. Vide *Slaves.*

Cocil or *Cocíla.* "The bird of sweetest song in India," says Sir W. Jones.—The translator of the *Rámayana,* calls it the Indian cuckoo.—*Cálídasa,* the author of the drama of *Sacontalá,* speaks thus of this bird, act 5: "The female *cocílas,* before they fly toward the firmament (migrate probably), leave their eggs to be hatched, and their young to be fed by birds who have no relation to them." Another poet writes, "The *cocil* bursts into song when he sees the blossoms glistening on the lovely *Rasála.*" *Gítagovinda.* A good description of this bird, so constantly celebrated by the *Hindú* poets, is much wanted.

Creation. Vide *Brahmá's* sleep.

Crĭshna. It is a doctrine received by the *Brahméns* who be-

lieve in the *Puránas*, that the deity *Víshnú* frequently becomes incarnate, or appears on earth in a bodily shape; and that these incarnations or *avatáras* take place whenever the wickedness of mankind becomes so enormous, as to require correction by the particular interference of heaven. The number of these incarnations is said to have been very great; for in fact it is believed, that some portion of the deity is incarnate in the person of every man who becomes eminent for his wisdom or his power. Of these *avatáras*, nine are, however, held to be pre-eminent to all others; and a tenth of equal celebrity is yet to come, when *Víshnú* will assume the form of a person named *Cálcí*, and punish that depravity, which, before the conclusion of the present or *Cálí* age, is to become universal. Another *avatára*, not included in the number above mentioned, because not received generally by the Brahméns, although celebrated more than all the other by particular sects, is that in which *Víshnú* is said to have been embodied in the person of *Crĭshna*, a prince born of the royal family of *Mat'hura*, in the neighbourhood of *Delhi*; and who rendered himself highly renowned by his extensive conquests, and also by the many wonderful or miraculous feats performed by him while he lived in concealment, and made a part of the family of the herdsman *Nandí*. Of

these, many are recited from the *Puránas*, by the British historian of ancient *Hindúst'hán*. One of these miraculous exploits consisted in raising above the waters of an excessive inundation, the mountain *Goverd'han*, near *Mat'hura*, for the security of the shepherds, his friends and associates, and this he is said to have effected with his little finger alone. This, like all the rest of the exploits of *Crĭshna*, is probably an allegory, enigmatically recording the improvement of the country by the divine monarch, during the early part of his reign, and probably by drainage. *Crĭshna* is celebrated by the *Hindús*, as a perfect model of youthful grace and beauty; and as such, his praises are sung by the poet *Calidása*, in his poem called the *Gítagovínda*, describing the loves of the youthful god and the beautiful *Rádha*, (see Jones's Works, Vol. i.) The person of *Crĭshna* is often exhibited among the images of the pagodas in the following form. Like most of the *Hindú* deities, he is naked to the waist, but his breast is adorned with a profusion of jewels, which, made into short or close, and long or loose necklaces, almost wholly cover the forepart of his body. Jewels also formed into pendants, adorn his ears, and a three-pointed crown with stars and rays encircles his head; but sometimes a high-pointed cap or mitre is given him. Rings are placed upon

his arms, waist, and ancles, after the favourite fashion of the *Hindús*, and garlands of flowers hang loose around him. A loose mantle, or shawl of golden tissue, is cast over one shoulder; and a long *Jama*, or skirt of yellow muslin, descends from his waist. Like most of the *Hindú* deities, he has four arms or rather hands (the arm from each shoulder dividing into two at the elbow), evidently an emblem of power. These hands bear the ring or quoit called the *chacra*, which seems to have been anciently used as a weapon in battle, and on this account, became one of the pentathla or five exercises of the Greeks; the *chánca*, or conch, used as a trumpet in the worship of the pagodas; the *géda*, or mace, used by monarchs to punish criminals, (Menu, chap. ii. v. iii.) probably the origin of the sceptre of European royalty; and the *cimela*, or battle-axe, significative of military prowess. He is seated upon a low seat or sofa, with legs crossed, after the *Hindú* fashion. It might not be very difficult, to form very plausible conjectures concerning the hidden meaning of all these ornaments, to which the *Hindús* assign very great importance; and it may with confidence be affirmed, that were it possible to penetrate into the concealed mysteries of the *Brahméns*, it would be found, that the *Crĭshna* of *Hindúst'hán*, like the Horus of Egypt, is a personification of the

sun at that season, when, in countries nearly bordering upon the tropics, he diffuses, in the beginning of summer, life and vigour through every part of nature.

Crown. The usual dress of a female *Hindú*, consists of a close-fitting vest or boddice, with short sleeves, and a kind of shawl, seven or eight yards long, and about one wide, wrapped several times round the waist, and the ends brought over the head and shoulders like a veil. To these are added a vast variety of ornaments, which render a *Hindú* lady a very splendid being. These are almost all mentioned in the following passage of the *Gítagovínda*, (Jones's Works, Vol. i.) "Place, O son of *Yadú* with fingers cooler than sandal-wood, place a circlet of musk on this breast, which resembles a vase of consecrated water, crowned with fresh leaves, and fixed near a vernal bower to propitiate the god of love. Place, my darling, the glossy powder (a preparation of antimony applied to the inside of the eye-lids) which would make the blackest bee envious, on this eye; whose glances are keener than arrows darted by the husband of *Retí*. Fix, O accomplished youth, the two gems, which form part of love's chain, in these ears, whence the antelopes of thine eyes may run downwards, and sport at pleasure. Place now a fresh circle of musk, black as the lunar spots, on the moon of my fore-

head, and mix gay flowers on my tresses, with peacocks' feathers in graceful order, that they may wave like the banners of *Cáma*. Now replace, O tender-hearted, the loose ornaments of my vesture; and refix the golden bells of my girdle on their destined station, which resemble those hills, where the god with five shafts, who destroyed *Sambár*, keeps his elephant ready for battle."

"While she spake, the heart of *Yádava* triumphed, and, obeying her sportful behests, he placed musky spots on her bosom and forehead, dyed her temples with radiant hues, and embellished her eyes with additional blackness; decked her hair and her neck with fresh garlands, and tied on her wrists the loosened bracelet, on her ancles the beamy rings, and round her waist, the zone of bells that sounded with ravishing melody."

Respecting the ornaments enumerated in these passages, it may be proper to observe, that the *Teica* or *Teic* is an ornament of gold resting on the forehead above the nose, and that the "radiant hues" on the temples, are probably the marks of cast, drawn upon the forehead, without which, a *Hindú* is always considered *en deshabille*. The practice of wearing garlands of flowers is still frequent in India, and probably gave rise to the fancy of representing flowers and plants upon their muslin cloths. If reference

be made to the third chapter of the prophet Isaiah, it will be seen, that the Hebrew women are charged with gratifying their vanity with the use of all the ornaments mentioned by *Jayadéva*, except that no mention is made of staining the nails of the fingers and toes with the juice of *Lacsha*, a practice now very common in Asia, where the feet and hands are not covered with the dress.

Cúlies, or *Coolies*, act as porters.

Cúsa, or *Cúsha*. This is a grass named by Linnæus, poa cynosuroides. Its leaves are very long, acutely jagged downwards, but smooth on the other parts. Their extremities are sharp and tapering, so as to become proverbial among the *Hiudús*, for acuteness of intellect. Its culm or stalk rises commonly to about the height of two feet, and is crowned by a panicle or head, often longer than the culm, and remarkable for its blood-red colour while in flower. It is a most beautiful grass, and perhaps owes its sacred character to this circumstance; for the *Hindús* suppose every object to be animated by a spirit or divinity, and those which are most excellent or remarkable, to be animated by spirits of the highest orders, or by gods. It seems more reasonable to refer the use of the *Cúsa* in sacrifices, to this circumstance, particularly on account of the blood-colour of its flowers, than, with Sir William

Jones, to any reference to *Cush*, the father of the *Hindú* race; though indeed this latter opinion would have been very probable, had it rested on any other ground than mere conjecture. Jones's Catalogue of Indian Plants, As. Res. Vol. iv. and Martyn's Millar's Dict.

Cuvéra. This personage is one of the eight guardian deities of *Menú*. He is the *Hindú* Plutus, but unlike the sordid, lame, and age-bent miser of the Greeks: he is a young, beautiful, and magnificent deity, residing in a splendid palace; and when he travels, he passes through the skies in a *vahána*, or self-moving car, richly ornamented and very elegant. Obedient to him, is a tribe of servile *Devatas*, some good, and others evil, who are said to have yellow eyes, and to be well acquainted with all places, whether above or beneath the surface of the earth, that abound with precious metals and gems. This deity is called in the *Hitopadésa*, "the god adorned with the crescent;" the emblem probably of increasing fortune; and in the Institutes it is said, (chap. 7. v. 42.) "by virtues and humble behaviour, *Prithú* and *Menú* acquired sovereignty, and *Cuvéra* wealth inestimable:" words, seemingly implying, that he was some mortal distinguished for his great wealth, and on that account deified, and invested with the character of the god of riches.

Daityas. According to the mythology of the *Brahméns,* the number of superhuman beings is immense, and almost infinite. They are divided into a variety of orders or classes, which it is difficult to enumerate with certainty or precision. They are generally distinguished into good or evil beings, each known by various names; marking very intricate and minute distinctions, about which, the *Brahméns* themselves are not, perhaps, fully agreed. Evil beings are called *Daityas, Assúras, Rac'shasas,* and some other names. Good beings are *Adityas,* (i. e. that may not be cut off,) *Suras Yac'shas,* &c. It seems that these names are sometimes applied to human beings: thus *Ravána,* the gigantic tyrant of Ceylon, a person of great celebrity in the *Púránas,* or legends of the *Brahméns,* is said to have been a *Rac'shasa*; probably, from a supposition, that such evil spirits animated those personages. When evil spirits or good spirits are supposed to animate whole nations, the *Brahméns* seem to be in the habit of assigning to them good or bad names; in the choice of which, however, they are determined by their passions or inclinations. The *Védas,* or oldest sacred books of the *Brahméns,* make little, or rather no mention of evil beings; and the Institutes of *Ménu,* a work of somewhat a later date, speak of them indirectly and slightly; whereas

the *Púrána* compositions, certainly of a much later date, are frequent in naming both. Hence, it seems probable, that the doctrine of evil spirits is comparatively of late invention. This observation applies with great force, to the Persian doctrine, of two principles operating in the works of the creation; the one gentle and beneficent, the other cruel and malevolent. The *Sáctís*, or evil beings, worshipped according to Dr. Buchannan in the *Decan* (Journey to the Decan), are females, personifications of *Bhavání* or *Dúrga*, in her malevolent or destructive character.

Decan. This word, sometimes spelled *Dacshin*, means the south, and is the name of the peninsula, or southern district of India on this side the Ganges. According to *Menú*, it is not regarded as part of *Aria Vérta*, or *Hindust'han* Proper. No reason for this is given; but, it may be conjectured, that the inhabitants of the *Decan* did not then acknowledge the authority, or perhaps receive the precepts, of *Brahméns*.

Destiny. The doctrine of the transmigration of the soul, that prominent tenet of Pythagoras and his disciples, and equally inculcated by the Druids of Britain, very probably owed its origin to the speculative fancies of the *Brahmenical* philosophers of India. It certainly was brought from thence by the Samian sage, who very probably learned

it from the *Brahméns* themselves. What that doctrine was, and still is, our countrymen have been enabled to inform us from authentic documents; the Institutes of *Menú* contain all the rules of the whole system. The *Hindú* legislature teaches, that the soul is an emanation from the supreme *Brahme*, who sends it into the world endued with qualities more or less good, as he sees most fit for the purpose of improvement and advancement, by trials in various states of existence. To this end, it is made to occupy the bodies of men and animals, and even vegetables, according to its deserving. If in any particular state it acquits itself well, it is on death, or separation from the body it had occupied in that state, appointed to inhabit the form of a being of more elevated rank: if it acquits itself ill, it is degraded, and assigned to a form of a lower order, and even compelled to abide in hell, a place of punishment, till by suffering in its "prison-house," it may have atoned for its errors, become purged of many of its impurities, and become fit to be admitted to a more favourable, or less degraded destiny, and even to be placed upon earth in a condition of happiness and honour. The highest order of beings, in the state of human existence, is that of the *Brahmén*; and if such a one acquits himself well of his duties, or does not incur degradation, he is, at

his next birth, a *Déva* or god; and such he continues for a limited period, if his virtues were of a middling degree; but if they were highly eminent, and especially, if he were a pious *Yogí*, he obtains *múcti*, or ascends after death to the heaven of *Vishnú* or *Brahme*; becomes incorporated with the Supreme Being; exists for ever in happiness, and never more returns to the earth to experience the troubles of life, or to be subjected to the hazard of temptation and trials. All the particular rules of this system are detailed in the twelfth chapter of the Institutes of *Menú*.

Dewtahs. Vide *Indras.*

Dress. Vide *Crown.*

Dúrga. Vide *Bhávaní.*

Dúrva, is the agrostis linearis of Linnæus, a grass, whose flowers in their perfect state are among the loveliest objects of the vegetable world; appearing, through a magnifying glass, like minute rubies and emeralds, in constant motion from the least breath of air. It is the sweetest and most nutritious pasture for cattle, and so readily propagated by its creeping roots, that lands sown with pieces of them become completely swarded in a single season. Hence it is used as an emblem of fecundity or increase. Its usefulness and beauty induced the *Hindús* in their earlier ages, to believe that it was the mansion of a bene-

volent nymph; an opinion, which the author of the fine poem on the Restoration of Learning in the East, has ingeniously noticed as illustrative of the allegorical and philosophical mythology of the *Hindús*.

Earth, Sky, Heaven, in *sanscrît, Bhur, Bhuva, Swar,* are names peculiarly holy, and are repeated at most of the religious solemnities, performed agreeably to the directions of the *Vedás*. The universe is supposed to be divided into these three divisions, which probably took their rise from the three divisions made by Moses, of the waters above the firmament, the firmament, and the waters below the firmament. See Genesis, chap. 1.

Funerals. Vide Pyre.

Gandharvas. Vide *Daityas.*

Ganésа. This deity is the son of *Síva,* one of the three personages of the *Hindu* Triad; and his wife, or *sáctí,* that is, his efficient power, is the goddess *Parvati.* His name implies, that he is lord of spirits or *Jínas,* beings who have obtained an eminent, but not supreme degree of happiness, by the virtues of their former lives. *Ganésa* is esteemed the god of wisdom; and as symbolical of this

quality, he is represented with the head of the "half-reasoning elephant," and attended by a rat, which the *Hindús* consider as a very sagacious animal. Sir William Jones is of opinion, that *Ganésa* is the Janus of the Romans, partly from the resemblance between the two names, which, according to one mode of pronunciation, take nearly the same sound; and partly, from the general worship generally paid to this deity by the Hindús, at the commencement of almost all their undertakings. (Jones on Deities of Greece, Italy, and India. As. Res. Vol. i.) There are, however, good reasons for believing, that Janus was anciently god of an order superior to *Ganésa*, who holds a place in only the second rank of *Hindú* deities. That the people may have an opportunity of interceding for the favour, or rather of averting the enmity, of this deity; representations of his person, usually images of a very corpulent shape, are placed by the sides of the highways, or in the fields, at the foot of some tree, ready to receive the adoration of passengers or labourers. Many of these images are very rude, both as to their form and materials. Sometimes the god is represented even by an upright stake of the *Cacay*, or Cassia Fistula, a plant peculiarly sacred to *Ganésa*. Round this stake, they level the ground, and purify it with cow-dung, and then burn

incense and make offerings of rice, milk, and the like. (Buchanan's Journey into Mysore, &c. Vol. i. p. 52.)

Gánga. This word means in *Sanscrít* the river, and is given to many streams in India, although the celebrity of the great stream of *Hindust'hán* seems to have almost exclusively appropriated the name to itself. *Gánga*, or the Ganges, rises among the sacred *Himaláya* mountains, whence it is called heaven-born. It enters *Hindust'hán*, at a fall from the mountains called the Cow's Mouth, on account of some *Hindú* fancies, at a place called *Hurdwar*, properly *Heré-duára*, that is, the pass of *Heri* or *Víshnú*. From thence, to its efflux into the Bay of Bengal, the length of its course is calculated to be thirteen hundred miles. The breadth of the stream, or the channel (for the stream is commonly reduced to a fourth part of its greatest width in the dry season) is two or three miles; but in the lower provinces, especially *Bengál*, it is divided into numberless channels, which intersect that province in all directions; so that it is difficult to say, which is properly the channel of the river, or to assign any average to its breadth. Most of the particulars of the wonderful annual inundations of the Ganges, have been noticed in the preceding poem; it may, however, be necessary here to observe, that the depth of the stream varies

in every season; that the waters begin to rise when the *Himaláyan* snows begin to melt, and that the rise is greatest after the summer rains in June and July, when the height of the inundation, above the level in the dry season, exceeds, in most places, thirty feet. The lower provinces are then generally covered with a flood more than a hundred miles broad. In July and August, the inundation begins to subside; and the country is generally uncovered, and fit for the purposes of agriculture, in October and November. In January and February it is dry and dusty; in April and May it is burnt up with heat and drought. In most of its circumstances, the Ganges resembles the river Nile: but it may be said to surpass that river in magnitude and importance, as much as the Egyptian river surpasses most of the rivers in Europe.

Gour. "The kingdom of *Gour*, or Gowr, anciently included all the countries which now form the kingdom of *Bengál*, on this side the *Brahmá Pútra*, except *Mongír*." (Maurice An. Hist. Hind. B. 3. ch. 6.)

Goverdhen. A mountain in *Mat'hura*. It is the Parnassus, or poetic mount, of the *Hindús*, and is fabled to have been raised by a single effort of *Crĭshna's* little finger. *(Bhagaváta Púrána.)*

Guests. Vide *Nuptial Robe.*

Heri. Under this name, the divine *Crĭshna*, an *avatára* or incarnation of *Vishnú*, is celebrated by the poet *Jayadéva* in the *Gitagovinda*, a poem translated from the *Sanscrĭt* by Sir William Jones. (As. Res. *Radha* is described as the beautiful mistress of *Herí*, and their loves are painted with the liveliest colouring; in some parts, says the translator, too warmly for an European eye; and those parts, he has therefore, from motives of delicacy, forborne to commit to English. Notwithstanding this circumstance, the poem is esteemed by the *Hindús* as devoutly religious, and is consequently very far from exciting in them any loose ideas. The same may almost be said of the Song of Solomon in our sacred scriptures; which, though abounding with images which the Jews considered as improper to be offered to very youthful readers, has yet been supposed, and seemingly with great propriety, to be prophetically allusive to the Christian church. The dissertation of the learned Jones, on the mystical poetry of the *Hindú*, shows, most clearly, that a kind of allegory, which conveys under a garb even licentious, the most sacred meanings, is, and long has been, very familiar to the Asiatics. Agreeably to this system, the loves of *Herí* and *Rádha* may (since *Crĭshna* is confessedly a personification of the sun, or rather vital

heat) be considered as signifying the effects produced by the principle of life acting upon productive nature; or, as other more profound and mystic Asiatic interpreters would perhaps explain it, the operation of the divine spirit upon the minds of devout persons.

Himola, Himaláya, are the names by which that part of the Tauric range of mountains, which forms the most impassable barrier to the north of *Hindústʻhán,* is distinguished in *Sanscrĭt* writings. These names are derived from the words *Malaya,* which signifies a hilly district, and *haimas,* meaning snowy, (Vide Jones's Preface to hymn to *Pracrĭti)* an epithet highly proper: for although they reach so low as thirty degrees of latitude, they are never wholly free from snow: a circumstance which renders the idea of snow familiar to the *Hindús.* The author of the Indian Recreations gives the following interesting account of them, as seen from *Anopshír,* a military station of the Company's troops in the province of *Delhi.* "After about ten days rainy weather, we have a return of the north-wind, with a clear sky. The mountains to the north-east appear unusually plain. Their distance is called two hundred miles, and the nearer ridge are here entirely unseen. Their appearance is exactly that of snowy clouds towering to an immense height in the

skies. It would seem, that Europeans had not sufficiently ascertained the height of the Thibetian mountains. They are situated in the centre of the largest continent in the world, and are probably the highest mountains upon its surface. Teneriffe, which I have seen, and which has the reputation of being the highest land in the old continent, would not be at all visible at the distance of these mountains, which even here seem to soar above the clouds. They are eternally covered with snow; and when the wind blows from their direction, the weather, to our feelings, is much colder than in Britain." (Ind. Rec. Vol. ii. sect. 43.) The *Brahménical* mythology represents, with peculiar propriety, *Bhaváni* as the daughter of these mountains; since the greater part of the waters, which render Nature effectively productive in *Hindúst'hán*, issue from among them.

Índras and *Dewtahs*. According to the doctrines taught by the *Brahméns*, every created object, whether animate or inanimate, or rather, as they make the distinction, every thing, whether it does or does not possess the power of motion, is governed, or rather owes its existence to the agency of a ruling or animating spirit. They consequently maintain, there are at least as many divine or super-human personages, as there are distinct or individual objects;

and consequently, their number is almost infinite. An enumeration of the different kinds or orders of these beings, may be seen in the tenth Lecture of the *Gíta.* Although the characters of these beings partake of all the shades of variety, from the excellence of the Great Supreme God, to the utmost malevolence and depravity of the demons of *Naráca,* or hell; yet, they are generally distinguished into good and evil spirits, denominated *Súras,* or *Assúras*; *Adítyas,* or *Dityas*; *Yaeshas* and *Racshas,* or *Racshasas,* according to particular circumstances, which it is difficult, and perhaps not necessary in a general account of them, to learn or recite. Among these spirits, or super-human beings, for they are not wholly immaterial, the *Indras,* as their name implies, are such as are under the government or command of *Indra,* and may be termed Genii of the air. The *Dewtahs,* or *Dévatahs,* are of an order inferior to the *Dévas,* pronounced also in the various dialects of India, *Déva, Deb,* and *Deo,* which is a specific name, says the translator of the *Gíta,* comprising many of the higher orders of divine beings. The mythological system of the *Brahméns* is purely allegorical; it is therefore with peculiar propriety, the Genii of the air and earth are said to owe their origin to *Bhaváni,* the Goddess of Nature.

Lacshmi, is the Goddess of Plenty, and is the *sáctí* or wife, that is, the efficient power, of the protector *Víshnú.* She is known also by the names of *Pédma* and *Camúla,* in allusion to the holy and increasing Lotos. *Srí,* or *Srís,* is another of her names, which naturally leads to the conjecture, that she is the same as Ceres, the Latin Goddess of Plenty. *Sri,* or *Lacshmi,* is feigned to have sprung from the ocean, when churned by the *Súras* and *Assúras* with the mountain *Mandára*; and this legend favours the opinion, that this operation is figurative of agricultural improvements, effected, most probably, by drainage; and highly conducive to the fertility of some country, perhaps *Bengál.* There seems great propriety, in making *Lacshmí* the wife of *Víshnú*; since protection and security are naturally conducive to fertility and abundance.

Lotos. This plant is of the greatest celebrity among the *Hindú,* and is honoured with a variety of names in *sanscrit* writings, of which *Pédma* is most commonly used. It is that species of the nymphæa, or water-lily, distinguished by the epithet lotos; though Sir William Jones says, the true lotos of Egypt is the nymphæa Nilifer, or the blue nymphæa, which, however, seems only a variety. (As. Res. Vol. i.) The roots of this plant creep along the bottom of lakes or rivers; they are fleshy, and put forth stalks with

long tubular petioles ascending to the top of the water, and increasing in length as the waters deepen, so as to allow the leaves to float upon the surface. The leaves are heart-shaped, targeted, slightly waved, from four to twelve inches long, of a greenish purple, lighter underneath, defending the flower which grows from the centre. Flowers large as the palm of the hand, of a tulip-like form; petals fifteen, rather pointed and keeled; the outer seems greenish, the inner beautifully azure; when full-blown, often of a rose-colour, sometimes white or yellow; delicately fragrant, especially the rose-coloured variety: stamens forty, or many more; germ of the pistil, inversely bell-shaped or hemispherical, with sixteen or seventeen cells, containing seeds half an inch long, with a rind black and smooth; when ripe, of a taste finer than almonds. These often vegetate in the germ, and swelling, at length they burst out in a state considerably grown, and sink to the bottom of the water with roots already formed; and thus their increase is very quick, and, when undisturbed, they soon cover the surface of the water. From the growth of the seed in the seed-vessel, which renders the plant a suitable emblem of that successive production of created beings taught in the *Sástras*; or from the legend, that *Brahmá*, at the creation, was supported upon the primal waters by

the leaf of lotos; his plant is esteemed most sacred, and therefore highly celebrated in all religious writings; and as the *Hindú* consider a slender pliability of form in the human person, the most beautiful, they constantly signify whatever they esteem most elegant, by comparing it to, or even calling it by the name of, the *pedma* or lotos.

Mahá Déva. This name means the great God, a title which the sect, worshipping *Síva,* gives to their favourite deity, and is almost peculiar to him, although refused to him by the other sects. *Mahá Déva* is known by a variety of names, of which *Síva,* meaning the Destroyer, is the most commonly used. This god is one of the personages of the celebrated *Hindú Triad,* so often considered as a proof, that the notion of a trinity has been received by the *Brahméns* from the earliest antiquity. But this Triad of the *Hindú,* seems not to bear any proper analogy to the Christian Trinity, because the three personages of which it is composed, are all created deities; and of an order confessedly inferior to the supreme *Brahmé,* the first great cause of all things. This Triad is commonly called in *Sanscrit,* the *Trímurtí,* that is, the three forms; meaning the three stages through which all created beings pass. The name of the first of these personages is *Brahmé,* the

personification of the creative power; the second is *Víshnú*, a personification of the preserving power; and the third is *Síva*, the personification of the destructive power. The *Brahméns* believe the doctrine of the transmigration of the soul, and consequently death is considered only as the passage to a new state of existence; hence, *Síva* the Destroyer is considered only as the reproducer, or the author of new life: he bears, therefore, a double, and in some respects, an opposite character; and agreeable to those characters, he is sometimes represented as odious and terrible; at others, as delightfully splendid and magnificent. *Síva* is the husband of *Bhaváni*, or the exciting cause of operating Nature; a quality typified by various symbols, among which the bull, the means of the productiveness of the cow, is one; and the *Linga*, "a male emblem of production too gross," to use the words of Dr. Robertson, "to be described," is another, and by far the most celebrated, being placed in the principal shrine of most of the temples of *Síva*, and worn as the insigne of the god, by the greater part of his votaries. This practice, which is by no means confined to the male sex, naturally appears to Europeans abominably indecent, and likely to be productive of the grossest immoralities. Habit, however, in a great degree, prevents the *Hindú* from entertaining such

opinions, or from experiencing any such effect; for the *Hindús* are not generally of debauched habits, at least they may shame too many of their European masters, who lead a life of licentiousness in despite of Christian decencies and Christian principles.

Maláya. This word is used to designate any hilly tract, but is more particularly applied to the western shores of the *Decán*, called *Malábar*, that is, the hilly district. The fragrance communicated to the air, by the many aromatic plants of this country, is thus mentioned by the poet *Jéyadéva.* "The gale that has wantoned round the beautiful clove plants, breathes now from the hills of *Maláya*," and again, "A sweet breeze from the hills of *Maláya* comes wafting on his plumes the young god of Desire." *Gítagovinda.*

Mahísha is a gigantic *Assúra*, or evil spirit, having the head and horns of an ox. He is said to have fought with *Dúrga*, and to have been defeated by her. (As. Res. Vol. viii. No. 3.) His name is *Sanscrit*, and means *Great Nature.* It is ingeniously mentioned in the tract just mentioned, that as Horus was represented in the Egyptian temples attacking and slaying the Hippopotamus or river horse, as an emblem of the power of the sun, in drying the waters of the Nile, so the contest of *Dúrga* with this *Assúra* means

the powers of Nature surviving the inundations of the Ganges; a conjecture confirmed by a variety of circumstances connected with this legend.

Mandăra. This is one of the mountains esteemed sacred by the *Hindús*, and, like their other sacred mountains, is one of the *Himaláya* ridge on the north of *Hindúst'hán*. It derives its celebrity, from having been used, according to the *Hindú* legends, by the *Assúras* and *Súras*, and good or evil genii, or spirits, to churn the ocean for obtaining the *Amrĭta*, or liquor of immortality. The particulars of this transaction, are given in an episode to the *Hindú* epic poem called the *Mahábarát*, or great *Hindú* war; and a translation of it may be seen in a note to the *Gíta* by the learned Wilkins. The whole of this description, will probably appear to the European reader, to be a ridiculous farrago of fables: a more intimate acquaintance with the writings of the *Sastras* will suggest the idea, that the whole is an allegorical account of some mighty undertaking, carried on by the united efforts of several nations figured under the names of *Surás* or *Assúras*, aided by *Índra* or the air, to drain and cultivate the countries in which they lived; and that the wholesome produce of improved pasturage and agriculture, is the real *Amrĭta* intended by the allegory. The name is a compound of two

Sanscrit words, *man*, water, and *dara*, to pierce; and indicates the manner of its use, which was the same as that still practised in the *Hindú* dairies to churn their milk in making *ghí*, or butter. This is by turning round the dasher with a rope or thong, while its stem is kept in an upright position. Vide Buchanan's Journey.

Mantra. The *Védas* consist of sentences which are distinguished by the names of *Mantra* or *Brahmána*. The latter are moral precepts, the former prayers and invocations of the gods. Particular powers, or efficacies, are attributed to *Mantras* when duly recited, similar to those sometimes ascribed to magical incantations; on this account, the manner of reciting a *mantra* is esteemed of much more importance than an acquaintance with its meaning. Similar opinions were formerly entertained in Europe, and are said, by the author of the Lay of the Last Minstrel, to have been known to the wizard Michael Scott. They are alluded to in the following lines:

—Warrior, I could say to thee
The words that cleft Eildon hills in three,
And bridled the Tweed with a curb of stone.

* * * * * * * * * * * * *

The words may not again be said;
They would rend this abbayes massy nave,
And pile it in heaps above his grave.

CANTO 2. § 13, 14.

These fancies seem to have been founded on the belief, that the deity becomes peculiarly present when addressed in prayer; and it seems to be a natural consequence of the *Hindú* doctrine, that the deities become absolutely present when duly invited by rites and *mantras*; and that some of these *mantras* are able to compel them, when invoked, to enter into, and abide in a statue, or a rude stone, or even a vessel of water duly prepared; and this is evidently the principle on which the efficacy of holy water must be supposed to depend.

Marriages. Vide *Nuptial Robe.*

Máya. This personage may properly be considered as a personification of the powers of imagination; or since, according to some *Hindú* philosophers, whatever exists, exists not in reality, but only in a system of perceptions, wholly dependent upon imagination; and, consequently, all things may be said to be nothing but delusion, or rather illusion. This doctrine is propounded as follows in the *Bhagaváta Púrána.* "Except the *First* cause *(Brahme)*, whatever may appear, or may not appear in the mind, know that it is the mind's *Maya*, or delusion, as light and darkness." Sir William Jones philosophically explains tbe word *Máya*, as "intending a system of perceptions of either primary or secondary qualities, which

the deity is believed, by some philosophers and pious men, to raise by his omnipresent spirit in the minds of his creatures; which perceptions, however, had not any existence independent of mind." This doctrine is beautifully illustrated by the following passage in the prize poem of Charles Grant, Esq. on the subject of the Restoration of Learning in the East; a passage, which the author of this work quotes with pleasure, though he is sensible the comparison must be unfavourable to his own poetry.

Ask the poor Hindú if material things
Exist? He answers, Their existence springs
From mind within that prompts, protects, provides,
And moulds their beauties or their terrors guides—
Blooms the red flowret? *Dúrva* blushes there.
Flash lightnings fierce? Dread *Índra* fills the air.
The morning wakes, or high the white wave swells;
That *Súrya* brightens, *Gánga* this impells.
Thus in each part of this material scene,
He owns that matter rests on mind unseen:
And in each object views some god portray'd;
This all in all, and that but empty shade.
The mind extinct, the shadows too must flee,
And all this visible forget to be.

Since sexual love confessedly derives much of its power

from the imagination, the *Hindú* mythology very ingeniously speaks of *Máya* as the mother of *Cáma*, or the parent of love. In this respect, we may perhaps, with the *Púrána*, consider *Máya* as Delusion.

Merú. According to the *Púránas*, *Merú* is a mountain rising in the midst of *Jambúdwípa*, or the habitable world, to the height of 84,000 *yojánas*, each *yojána* being about nine miles. Different *sastras* vary in their accounts of its form; some describing it as a pyramid or cone inverted, others, as standing on its base. This latter opinion is adopted by Sir William Jones, who, in his treatise on the *Hindú* zodiac, gives a representation of *Merú* according to this latter form. But whichever be the form adopted, it is agreed that this mountain is the abode of beatified spirits, and that the metropolis *Amraváti*, a city on its summit, is built of gold and gems. In, or around it, are the gardens of *Nandăna*; where good and virtuous persons abide after death, under the government of *Índra*, and in the enjoyment of the most exquisite pleasures, for a period proportioned to the degree of virtue attained by each, in the preceding state of his existence. When this period expires, it is taught, that each person returns again to this earth, and undergoes new trials of his virtue and obedience. The pleasures of *Amraváta*, are chiefly of the

sensual kind, consisting of continued festivities, to which the beautiful nymphs called *Apsăras*, (the *Houris* of Mahomet) and the skilful musicians and singers called *Cinnaras* and *Gandharvas*, principally contribute. The legendary allegories concerning this mountain further relate, that a river issuing from the head of *Vishnu*, or the feet of *Síva*, for such are the different allegories of different sects, flows into a lake on the top of *Merú*, from which issue four rivers, each taking a course directed toward the several quarters of the habitable world. In this respect, *Merú* bears some resemblance to what the Hebrew historian writes concerning Paradise, or the Garden of Eden. The frequent pilgrimages of *Hindú* devotees into the mountainous districts on the north of *Hindúst'hán*, and some other circumstances, are favourable to the conjecture, that, by *Merú* is to be understood the Paradise of our Scriptures; and that the mountains of *Bochára* may be said to afford stronger evidences of having been the real Eden, than any other spot in the world. This idea may possibly receive additional support, from a farther investigation of *Sanscrït* literature. The *Merú* signifies, in that language, axis or pivot; whence some Europeans have supposed, that *Merú* is the north pole of the earth; an opinion which the French philosophist-astronomer *Bailli* would find favourable to his position, that the northern

regions were once the abodes of fertility and delight. Others again maintain, that *Merú* means the zenith. It seems reasonable to imagine, that each opinion finds its advocates among the various sects of philosophers and religionists, with which India abounds.

Múní. The author of the *Gíta* writes, (Lect. 2,) "A man is said to be confirmed in wisdom, when he forsaketh every desire which entereth into his heart, and of himself is happy and contented in himself. His mind is undisturbed in adversity; he is happy and contented in prosperity, and he is a stranger to anxiety, fear, and anger. Such a wise man is called a *Múní.*" Hence, this character resembles that of those men, whom the Greeks distinguished by the name of philosophers. The *Múní* is like the philosopher whom the poet Horace describes as "Totus in se teres atque rotundus," (Horace, Lib. 2. Sat. 7) "one wholly smooth and round within himself."

Múnj. The *Maunjí,* or *Brahménical* girdle, is composed of the *Múnja,* or culm of the *Sára,* or jungle plant, the saccharaum spontaneum of Linnæus, formed into a triple cord. This is of such importance in the dress of a religious person, that very particular directions, respecting the materials of which it ought to be composed, are given in the *Sastras* (2 Menu, ch. 2. v. 42. 43.).

Music. Vide *Ragínís.*

Nacsháṫras. The interpretation of this word means, according to the learned translator of the *Gíta*, "the dispellers of darkness:" it is given to the eighteen constellations through which the moon passes in its monthly course, and is also used to signify constellations in general, or any of the heavenly bodies, and especially the moon. (*Gíta*, Lect. 10, and Note 61.) As these bodies were supposed to be informed or animated by spirits of a very eminent order, they became the objects of worship; not primarily, or as being stars or heavenly bodies, but as being so animated. The antiquity of the worship of the *Nacsháṡtras*, is certainly very great, but they most assuredly were not the first objects of adoration among idolaters. Fire was probably the first, next light, as the supposed effect of fire, and then the sun and stars, as the supposed abodes of light. It should seem to have been imagined, that the same spirit might possibly inform or animate a number of contiguous stars, which, being parcelled out according to the fancy of idolatrous astronomers, produced the constellations of the Grecian sphere; those strange and whimsical divisions of the heavens, to which Christian astronomers still adhere, certainly rather from habit than necessity.

Nága is the name commonly given in *Sanscrit* to the hooded serpent, or cobra di capella, the most poisonous of all the

serpent tribe in Asia. The name serves, however, to distinguish serpents having only one head, while those with many heads are known by the name of *Úrága*. As none of these *Úrágas* are known in nature, it may be presumed that they are the creatures of allegory, which, indeed, has greatly extended the scale of created beings in India. Only one of these *Úrágas* has been familiar to the western world, the celebrated Hydra, slain after a difficult conflict, by the mighty Hercules. It is a curious fact, that in the south of England, or at least in the county of Sussex, a snake is called a *Nag-worm*.

Nagăra, is the large or double-drum used in India.

Nuptial Robe. It has been already observed, that marriage is a sacrament with the *Hindús*, as with the Roman Catholics; and the rules relating to it, show, that they consider it as of the first importance. According to the present practice in India, the first overtures for marriage are usually made by the friends of the female, which seems to be the consequence of the law of *Menú* (chap. 9. v. 88.) where it is declared, that unless the father find a suitable match for his daughter within three years after she may have attained to the proper age, which is commonly at eight years, he loses the power of disposing of her in marriage, and with that power, the right of claiming the sum

usually given by the bridegroom, as a price for his bride. It is very necessary, that this duty be enforced by some penalties, or it might be often neglected; since the selection of a proper husband for a daughter, is attended with a variety of difficulties arising from observances respecting class, affinity, consanguinity, personal qualities, and moral and religious character. These and other similar matters having been duly considered, it next becomes a point of no little interest, to select a lucky day for the commencement of the nuptial ceremonies; and for this purpose, the astrologer is anxiously consulted, and he has recourse to all the subtilties of his art, to ascertain a proper day for the solemnities. On that day, the bridegroom proceeds to the house of the bride's father, who prepares for his reception with all the rites belonging to the sacrament of men, or of religious hospitality. A sacrifice is first offered, a seat for the guest prepared, and a cow is tied in or near the apartments where he is to be received; a circumstance seemingly intimating, that anciently the cow was cut up and eaten, perhaps alive, after the manner of some feasts still practised in Abyssinia. This ceremony thus finished, the rites properly nuptial next commence. The intended bride having been bathed, and undergone some preparatory ceremonies, with prayers or holy texts

repeated in private, is introduced; and being led to the bridegroom and her right hand placed in his, they are bound together with some blades of the sacred *cúsa* grass, amid the sound of cheerful music. They then walk forth thus united, evidently for the purpose of publicly declaring their union, and then retire into an inner room of the house. Here an altar is prepared with the usual solemnities; various oblations are offered, and various ceremonies are performed, indicative either of the duties of the married state, or figuratively expressive of good wishes for the happiness and prosperity of the married couple. Among other customs, the bride is clad in a new garment, belonging to the bridegroom, and the skirts of their mantles are tied together in a knot; and this, with the ligature of *cúsa* grass above mentioned, are actual representations of the bands of wedlock, and the marriage knot, which among ourselves are known only as figurative expressions. These expressions may, however, very reasonably be considered as the remains of ancient usages (similar to those described by the *Hindu Sastras)*, practised and observed by our ancestors. After this, the bride steps seven steps into seven concentric circles, a holy text being recited at every step, and the marriage is then completed and irrevocable. When these rites are finished,

the company depart, and the new-married pair are left in the company of their nearer relations, who continue the performance of ceremonies similar in form and import to those performed amid the more public assembly of neighbours and friends. These continue for three days, during which time, the married pair continue in the house of the bride's father, and live abstemiously and chastely; at the conclusion of the fourth day, the bride is conveyed to the house of the bridegroom, usually attended by a long train of friends, and with as much splendour and show, as the circumstances of the parties will allow. On arriving at his house, some of the former ceremonies are repeated, with others significative of attachment and fidelity. An infant is placed in the arms of the wife, to remind her of the duties of a mother. With this, the whole of the ceremony terminates, which, it may be said, consists of rites significant of the general purposes of wedlock, and conducted throughout, as far, at least, as the rules of the *Sastras* are observed, with the greatest decency and decorum.

Ó *M. Menú* writes (chap. 2. 76.), "*Brahmá* milked out, as it were, from the three *Védas*, the letter A, the letter U, and the letter M; which form by coalition the tri-literal

monosyllable" *Aum*, pronounced as though it were spelled *Ó M*. This monosyllable, *Menú* declares, in a subsequent verse, (v. 84.) to be "the symbol of God, the Lord of created beings." Each of the three compound letters has its mysterious signification. The first denotes *Brahmá*, the second *Vishnú*, and the third *Síva*. This syllable is never pronounced by the *Hindús*, except inaudibly, or as it were inwardly, and never without much solemn preparation. "If," says *Menú* (ch. 2. v. 75.) "he have sitten on culms of *cúsa*, with their points towards the east, and be purified by rubbing that holy grass in both his hands, and be further prepared by three suppressions of breath, he may then fitly pronounce *Ó M*." Whether this Indian monosyllable be the same as the Egyptian *O N*, will be inquired perhaps, rather from the near resemblance, than from any positive authority. It is, however, rendered in some degree probable, by the circumstance that *O N* was significative of the sun, and the sun originally signified the author of heat and light and life.

Para Brahma. Vide *Brahma.*

Patna, is a city of the province of *Allahabad*, situate on the Ganges. Anciently the *Sône* joined the river Ganges at this place, but now at *Moneah*, a town eighteen miles

higher up that river. This change is owing to the action of the waters on the very light soil, of which the greater part of the tracts of country contiguous to the Ganges consist: for these countries, and especially *Behár* and *Bengála*, being extremely flat, and the stream at all times, particularly during the inundation, very rapid, changes in the channel are continually taking place; and these continued changes are so great, that the geographer Rennel, in his Memoir on the Ganges, conjectures, with every appearance of probability and truth, that the whole of the soil of *Bengála* has been, at different times, removed by the action of the waters.

Pavána is one of the eight guardian deities: he presides over the winds, and as such, is deemed the chief minister of *Índra*, the god of the air. He is feigned, in an ingenious allegory, to ride furiously along the heavens on the back of an antelope, brandishing a scymeter gleaming like lightning. His inferior genii, or ministers, are called *Méráts*.

Peons. These are a sort of footmen attending persons of rank in India. The word means a messenger.

Pindara and *Sohágepúr*, are mountainous districts in the province of *Allahabad*.

Pippal. The *ficus religiosa*. Vide *Váta*. The rules of the

sástra are very particular respecting the staff, from a persuasion, that a proper staff has great efficacy in controlling and driving away evil spirits. (Vide *Menú*, ch. 2. v. 45, &c.) To the vast power the staff is supposed to have in driving away evil spirits, according to the old European system of Demonology, each conjuror or magician holds a thin staff or wand when he exercises his art; evidently for the same reason.

Pyre. The *Hindú* funerals are attended and followed by solemnities, esteemed the most important of any in their ritual; and so essential to the happiness of the departed person, that it is considered the greatest misfortune to be destitute of a son or adopted heir, who may duly perform these important rites.—When the sick person is about to die, he is carried from his house to the side of some tank, or river, if possible the Ganges; he is sprinkled with water, and receives a kind of extreme unction with the mud. When dead, the corpse is washed, anointed with oils and perfumes, and after some pieces of gold have been put in his eyes, nostrils, and ears, and some other articles of value in his mouth, probably for the same purposes as the Romans used to put a piece of money in the mouth of the dead person to pay the ferrying Charon, it is covered with a cloth, and is carried directly by the nearest relations to

some cemetery. On arriving there, a spot is prepared by drawing lines as for a sacrifice, a circumstance which seems to intimate, that the funereal rite is a kind of sacrifice, and the body is laid on a pile and reduced to ashes. After this, and when the fire is nearly burnt out, the friends of the deceased, having performed various purificatory acts, and significant ceremonies, attended, according to the *Hindú* custom, with the recital of *mantras*, return home, and commence the mourning rites, which properly last ten days, though they may be performed in a shorter time. On the last of these days, or on the third or fourth day after the funeral, the son or nearest relation of the deceased, accompanied by his kinsmen, proceeds to the cemetery, and with much solemnity gathers the bones, encloses them in a new earthen vessel or urn, and buries them deep in the earth. The ashes of the pyre are also collected, and cast into some running stream. With the days of mourning however, the funeral rites by no means terminate Various *srâddhas* or obsequies, with prayers, are to be performed in a continued course for the benefit of the soul of the deceased; and to embody it again in some fortunate form. Gifts are also to be made for religious uses, and especially of a cow, and various valuable articles to obtain a passage for the deceased over

Vaitaraní, the *Hindú* Styx, or river of hell. Solemnities are next performed, to raise the soul from its purgatory, or state among the dead, into the heaven of the *Pitrís* or its ancestors, where, if admitted, it exists as a *Déva* or divinity.. A course of these *sráddhas*, which include addresses and invocations to almost all the personages of the *Hindú* mythology, commences the day after the mourning ends, and a *sráddha* is performed in every month for a year after the death. Another course is performed at the end of the third fortnight, and another in the sixth and twelfth months. In many cases, however, these are compressed, and sometimes reduced within the compass of a few days. The son and heir of the deceased offers annual oblations for his honour; and others are also performed for more remote progenitors, so that the dead are never totally neglected or forgotten. (As. Res. Vol. vii. No. 8.)

Rajapúts, more properly *Rajapútras*, that is, sons of *Rajahs*. They pretend to be of the *Cshatriya* class, but their claims are not generally supposed to be well founded. They hire themselves to attend upon wealthy persons armed, and undertake to act as soldiers in their train.

Ráginis. These personages are the nymphs of music, over whom *Sereswati*, the goddess of invention and science,

and the wife of the creator *Brahmá*, presides. Of the origin of these nymphs, Sir William Jones, speaking of Indian music, gives the following account, in the argument to his fine Hymn to the last-named goddess. It affords a curious specimen of the allegorical personifications of the *Hindús*.

"The different position of the two semitones, in the scale of seven notes, gives birth to seven primary modes, and so the whole series consists of ten semitones; every one of which may be a model-note or tonic. There are in nature, though not universally in practice, seventy-seven other modes, which may be called derivative. The arrangement of these is elegantly formed by the *Hindús* on the variation of the Indian year, and the association of ideas, a powerful auxiliary to the ordinary effects of modulation. The modes in this system are deified; and as there are six seasons in India, namely, two springs, summer, autumn, and two winters, an original *Rága*, or god of the mode, is attended by five *Rágínís*, or nymphs of harmony. Each has eight sons or genii of the same art, and each *Rága* and his family is appropriated to a particular season, in which alone, his melody can be sung or played at prescribed hours of the day and night. The mode of Cupid, or *Dipuc* the inflamer, is supposed to be lost, and

a tradition is current in *Hindust'han*, that a musician who attempted to restore it, was consumed by fire from heaven."

Religious orders. Vide *Yogí.*

Réti. Vide *Cáma.*

Sacrifices. Vide Butter.

Sandal-wood. The santalum of Linnæus, is a small tree, growing in the form of a myrtle, with leaves resembling privet. It principally grows in *Maláya*, or the hill countries of the Decan, especially those lately conquered from *Tippú Sultán*; so that our India Company may be said to possess the monopoly of an article in great request throughout India. The valuable part of the tree is the heart of the stem, and larger branches; which is of a red colour, and highly odorous; the outer parts are white, and of little value From the frequent mention of it in the *Sanscrit* writings, it seems to have been much used by the *Hindús*, from the earliest ages, in the state of a powder to be rubbed on the skin; when, besides its fragrance, it produces a coolness extremely pleasant in hot climates. It is probably the aloe wood of our Scriptures.

Sástra, properly translated, means treatise. The word is derived from a root signifying *to ordain,* and is applied to

all the books or treatises esteemed by the *Hindús* as sacred: thus it is a word of similar import to the word Scripture, as used by Christians. The books called the *sástras* are very voluminous, and together with their numerous glosses and commentaries, the production of many writers of very different ages, compose a body of religious tracts, which may be said to be immense. It is agreed, that of these books, the three *Védas* are by far the most ancient. They seem to have been compiled in an age possibly anterior to that of Moses, from the traditions of patriarchal times; and when divested of their fabulous or allegorical garb, they appear to bear a near correspondence with the history of the Book of Genesis. The names of the *Védas* are the *Rĭgvéda*, the *Yajurvéda*, and the *Samavéda*: with these, a fourth is now commonly classed, called the *Aṫharvána Veda*; but this last seems to be of a later composition, and to have been compiled principally from the other three. Various treatises, considered as connected with the *Védas*, but of a character less sacred, are known by the general names of *upavédas*, or inferior Vedas; *angas*, or bodies of learning; and *upangas*, or inferior *angas*. These compositions relate to whatever knowledge may, in any way, be serviceable to religious worship, or is connected with religion;

of course they include in their sweeping range, the whole circle of the arts and sciences. Among these may be included, the various books of the *Dhérma sástra*, or scriptures of law, of which the Institutes of *Menú*, as they are certainly most ancient, so they deservedly hold the first rank. This work may be termed a digest of the *Hindú* law, religious and moral. It seems to be taken from the *Védas*, and on this account, is said to have been a revelation from *Brahmá*. There are doubtless many interpolations, or rather additions to the original text of the work, which, however, a synod of *Brahméns* are allowed by law to make. The whole, however, the interpolations not excepted, is certainly of great antiquity, as is proved, according to the opinion of Sir William Jones, not only by the style, but by the glosses of a commentator, known to have lived in a distant age. Next to the *Védas* rank the *Púránas*, sometimes called a fifth *Véda*. These are to the *Védas*, what the legends of the Church of Rome are, compared with our Scriptures. They abound with narratives which Europeans are apt to call extravagant and absurd, and, understood in a literal sense, they are truly so: but the fact is, they are not to be so understood; since they are evidently a collection of allegories, covering under a fabulous garb, the most solemn truths of religion

and morality, and even details of serious history. They are eighteen in number, and are supposed by our *sanscrit* scholars, to have been written in an age quite modern compared with the *Védas*; for though the *Brahméns* affirm, that they were written by the sage *Vyasa*, who lived prior to the age of the poet Homer, yet some of them bear the marks of a date so modern, as about five hundred years. The opinion of the ingenious Wilford upon this head, may perhaps be true. He says, "the *Púránas* are chiefly modern compositions, formed, however, from ancient materials, which I fear no longer exist." As. Res.

To learn the knowledge contained in the *Sástras*, is the exclusive privilege of the three first classes: to teach it, is the peculiar right of the *Brahméns*, who are forbidden, under very heavy penalties, to teach it to the *Súdras*, and the greater part of the mixed classes. These, however, have treatises purposely for their own use, containing the same kinds of science and information, but divested of the sacred character; and this, in the opinion of the *Hindú*, is to divest them of their greatest value; for they ascribe to a repetition of the *mantras* of the *Sástras*, an effect similar to those attributed to incantations and words of magic. The several *Sástras*, and indeed all the ancient

Hindú compositions, are written in a language called *Sanscrĭt*, now a dead language, and known only to a few of the most learned *Brahméns*. If a judgement may be formed, from the number of treatises extant in this language upon grammar and rhetoric, it must have been cultivated with the greatest care and study. Those who have learned it, describe it as possessing all the softness of the modern Italian, and all the fulness and elegance of the ancient Greek, to which, in many respects, it bears a near resemblance. Most of the *Hindú* names are of *Sanscrĭt* derivation, and it is the basis of most of the languages now spoken in India.

Seasons. Vide *Versha.*

Shakál, or *Shacála*, corrupted by the English into Jackall, is an animal nearly resembling in size and shape, that species of the dog called the turnspit; in the head and tail it bears some resemblance to the fox. These animals herd together in packs of several hundreds, when, though not singly formidable, they became very much so from their numbers, committing depredations on the flocks, and disturbing the neighbourhood where they frequent, with their terrible howlings. They often rouse cattle from their lair in the night, and may cause them occasionally to fall a prey to the prowling lion, and thus far, and thus

only, does the *shákal* deserve the title of the Lion's Provider. In the *Hítopadésa*, (vide Jones' Works, Vol. vi.) the animal is described as cunningly mischievous; by the *Hindús* it is deemed very unclean.

Síva. Vide *Mahá-Déva.*

Slaves. Perhaps no nation was ever so completely distinguished into such a variety of orders or classes, as the *Hindús.* Of these, the four principal classes or casts, the *Brahmén*, the *Cshatriya*, the *Vaisya*, and *Súdra*, are well known to almost every person who has only heard of India. The following account of their origin and peculiar occupations, given in the Institutes of *Menú*, (chap. 1. v. 31.) is more authentic than any usually quoted. "That the human race might be multiplied, He (the Creator *Brahmá)* caused the *Brahmén*, the *Cshatriya*, the *Vaisya*, and the *Súdra*, (so named from scripture, protection, wealth, and labour) to issue from his mouth, his arm, his thigh, and his foot." The origin here mentioned, often excites a smile in the European; it is, however, an allegory accurately descriptive of the rank and degree of excellence assigned to each class, and indicating the offices belonging to each. To the first belong the duties of instruction and the religious functions; to the second, the profession of arms; to the third, the affairs of agriculture

and traffic; and to the fourth, the duties of servitude to each of the other classes, but more particularly the *Brahméns*. A variety of distinctions are made respecting the rank and business assignable to persons born from a sexual intercourse between the different classes. Of these distinctions, it may be observed, that they all rather tend to a degradation, than to an elevation of ranks. But, notwithstanding the *Súdras* form the lowest, and are a servile order, they are not slaves, though slavery is very common throughout India. The most usual means by which persons become such, are thus enumerated by *Menú* (chap. 8. v. 415.): "One made captive under a standard in battle; one maintained in consideration of service; one born of a female slave in the house; one sold, or given, or inherited from ancestors; one enslaved by way of punishment on his inability to pay a large fine." The voluntary sale of the person himself, or of parts of his family, to obtain food in times of scarcity, is one of the means which at present increases most considerably the number of slaves in India. The condition of slavery among the *Hindús*, is not in general at present very hard; the slave fares nearly like the rest of his master's family. What society is upon earth, such, acccording to the system of the *Púránas*, are the ranks and degrees in *swerga*,

or heaven. Hence, the gods are assigned their slaves for various purposes, as with monarchs and great men on earth; with this difference, that the heavenly slaves are of a celestial or spiritual nature. Among the celestial slaves, the *Apsaras*, who are beautiful females, such as the *Hourís* of Mahomet, are the most celebrated.

Súrya. Vide *Súrya's race*.

Súrya's race. *Súrya* is the deity presiding in or ruling the sun. The historical records of the *Brahméns* speak of two lines or families of princes, one called *Súryavánsas*, or children of the sun, the other *Chandravánsas*, or children of the moon. This distinction is rather owing, it may be presumed, to the religious worship peculiarly patronised by these two families, who, on that account, were complimented by a flattering priesthood, with the title of sons of the deity which each adored. In the opening address of the poem, *Nerbudda*, or *Bhaváni*, is called the pride of *Súrya's* race, upon the authority of the following expressions of the *Vayera Púrána*. "Thou art united with the ocean, thou art decended from *Súrya*." In these, however, it is not meant that the goddess was born of one of these families above-mentioned, and was a mortal deified; but the expression is to be understood allegorically, in allusion to the succession of natural produc-

tions mentioned in the following passage of the *Rigvéda*. (As. Res. Vol. viii. p. 406.) "The sun is born of fire; the moon is born of the sun—Rain is produced from the moon—Lightning comes of rain, &c." The whole intimates, that the goddess *Bhaváni* or *Nerbudda*, is a personification of the highest and most important of all the energies of nature. Perhaps, when she is called "of *Súrya's* race," she is regarded in the character of the moon, and as the female or secondary cause of natural effects.

Swerga. Vide *Índra*.

Teic. Vide Crown.

Transmigration. Vide Destiny.

Trésúl, is a three-pointed spear or halbert, like the trident of the Roman god Neptune. It is borne by *Síva*, and often affixed to the top of his temples. There seems to be good reason for believing, that the three points are symbolical of the threefold powers of the god, to whom all the powers of the triad are commonly ascribed by his sect. Perhaps the trident of Neptune, in Greek called the earth-shaking, signifies his authority over three elements, earth, air, water.

Triad. Vide *Brahmá*.

Umbrella, or *Chet'her*, is directed to be used by magistrates,

or princes, as an emblem of state (*Gentú* Law, Introd.). It is borne in different ways before persons of different ranks. As. Res. Vol. i. No. 5.

Vahán, or *Vaháná*. This is a car endowed with the power of self-motion, in obedience to the will or wish of the personage to whom it belongs. Most of the *Devás* of the *Hindús* have the privilege of using a *vaháná*, and mortals have sometimes been allowed the same glorious indulgence. Cars were assigned to the deities of Greece and Rome; but differed from those of India, in being drawn by various animals, and not absolutely self-moving. Thus, the car of Juno was drawn by peacocks; that of Venus by doves or sparrows; of Neptune by sea-horses. In the *Hindú* drama of *Sacontalá*, king *Dushmanta* is borne through the air in the *vaháná* of *Índra*; and the legends of Greece speak of similar honours granted to their own votaries. The sorceress Medea had a *vaháná* of her own, drawn by dragons. The ingenious Wilford writes, that the English word Waggon is derived from *vaháná*, through some of the dialects of India. Perhaps the *Sanscrĭt* might enable our philologists to trace many words beyond the languages of Rome or Greece.

Vata. This name is given to several species of the fig, as the ficus religiosa, the ficus Bengalensis, and the ficus Indica,

with some others. These are all held sacred by the Brahméns, and especially the first, called by them the *Pippála*, (A. Res. Vol. iv. No. 27.). The ficus Indica may with confidence be pronounced to be one of the most curious productions of the vegetable world, on account of the extraordinary manner in which it extends its growth. Its branches spread very wide, about eighteen or twenty feet from the stem, and then bending down the extremities thicken, and continually approach nearer to the earth, probably from a collection of the retarded circulation of the sap. When they reach the ground they put forth roots, and the branches become a stem or trunk, growing to the size of the largest European oaks or elms. The branches, having thus become trees, again shoot out branches bending down, and rooting as before, still extending themselves, often till the whole plant covers a very large space of ground. One of these grove-like trees growing on an island in the *Nerbudda* river, about ten miles from *Baroach*, in the province of *Guzerat*, has three hundred and fifty principal stems, each as large as timber trees; and these occupy a space two thousand feet in circumference, and the branches, whose hanging extremities have not yet reached the ground, extend much farther. This tree was once much larger than it is at pre-

sent, for many of the stems have been carried off by the floods of the river, which have washed away part of the soil of the island. The natives affirm, that it is three thousand years old, and very possibly it may; since, when any of the older central stems decay and leave a vacant space, this is in time re-occupied by fresh stems, produced by the branches growing and rooting, as in the outer sides of the grove. A plant possessing such properties as these, may be justly termed immortal. Sanctity is very probably ascribed to this tree, because of its aptness to represent the emanation of living beings from the parent, or Creator *Brahmá*, who, having received the principle of life from the Great Supreme *Brahme*, produced, by a succession of agents, all the worlds, and all creatures, both animate and inanimate. (*Menú*, chap. 1.) The *Brahméns*, however, assign a reason for the sanctity of this plant, more suited to the understandings of the vulgar; and affirm, that *Vishnú*, the preserver, was born under its shade. Under this legend is couched an ingenious allegory, significative of the salutary shade afforded by its branches, impervious to the rays of the sun. On account of the reputed sanctity of the tree, pagodas or temples are commonly erected beneath, or contiguous to its shade; in some instances, one of these trees is planted within the area

of the principal court of the pagoda. (As. Res. Vol. v. No. 20.) The *yogís*, or religious ascetics, practise their austerities near it for the same reason, and any injury done to a twig or leaf is considered as a crime scarcely less atrocious than murder. Both the other species of the ficus above-mentioned, though less remarkable in their growth than the ficus Indica, resemble it in the rooting of their extreme branches, (Martyn's Edit. of Millar's Gardener's Dict. ad voc. Ficus) and are held sacred probably for that very reason; though some ascribe the sanctity of the ficus religiosa to the brown colour of the female flowrets, which bears some allusion to the preserver *Vishnú*.

Varŭna is one of the eight guardian deities, and is the ruling lord of waters, chiefly those of streams and straits of the ocean. As waters are conducive to the general operations of natural causes, *Vărŭna* is said, in the mingling allegories of *Hindú* mythology, to be the husband of *Bhavání*. He is, however, inferior to the great monarch of the ocean, obscurely known to be the mighty *Síva*; and this inferiority is indicated, by the manner in which he is usually represented in the pagodas; sitting on the back of a marine monster resembling the crocodile, but with his legs bent under him, a posture of adoration or homage in all

the countries of India. "*Varŭna,*" says *Menú* (chap. 7. v. 245,) "is lord of punishment, he holds a rod even over kings." Why he should be so considered, except that offenders were sometimes punished by drowning, is not easy to be conjectured.

Véda. Vide *Sástra.*

Vene, or *Vina,* is a sort of guitar consisting of a finger-board 21¾ inches long, large hollowed gourds fixed at each end, and seven strings or wires passing over the whole length, after the manner of European violins. It is a pleasing instrument, and the best belonging to the *Hindús.* It is supposed to have been anciently more perfect than at present, (As. Res. Vol. i. No. 13,) and the grounds for this opinion, are similar to those urged by the advocates for the superiority of ancient Grecian over modern European music.

Versha. The *Hindús* divide their time into years of 365 days, six hours, twelve minutes, and some seconds. At present, their year begins about the vernal equinox; but anciently it commenced about the winter solstice, as with the generality of European nations, both ancient and modern. The year is subdivided into six *ritús,* or seasons of two months each. Of these, *vasanta,* or the spring, begins about the middle of February, and lasts till the middle of April; *Grishma,* or the hot season, lasts till the mid-

dle of June; *Versha*, or the rainy season, till the middle of August; *Saráda*, or the sultry season, till the middle of October; *Hernanta*, or the winter, till the middle of December; and *Sisĭra*, or the dewy season, till the middle of February. (Vide Jones's Supplement to Essay on *Hindú* Chronology.) The difference of latitude of the several countries of *Hindúst'hán*, and the position of mountains and highlands, occasion, in many parts, a considerable variation of the seasons from this system, especially in the provinces of the *Decán*. It is, however, suitable to the provinces contiguous to the lower parts of the course of the Ganges, and in those provinces was probably invented, perhaps at *Mat'hura* in *Agra*, or at Delhi.

The *Hindú* time is further subdivided into months of thirty, or thirty-one days each; into weeks of seven days, with names of exactly the same import, as those used in ancient and modern Europe, but which in India, it is evident, were derived from the fancies concerning the astrological influences of the stars. Each day is divided into sixty parts of twenty-four minutes, which are distinguished into three day and three night watches, after the manner of the Jews and several other ancient nations. The festivals, and all the religious ceremonies of the *Hindús*, are regulated by the lunations, or monthly courses of the moon, and by *tit'his*, or lunar days, consisting of the time which

elapses, during the passage of the moon through portions of her orbit of twelve degrees each, into which it is divided. Hence it is obvious, that the *tit'hi*, or lunar day, will not correspond with the solar day, but may begin at noon, or at midnight, or any hour whatever. This occasions considerable difficulties, with respect to the proper times for the observance of religious ceremonies. They are, however, in a great measure removed by the *Hindú* almanacs, in which these matters are determined, generally on principles sufficiently arbitrary, by the *Brahmén* astronomers. The *Púránas* represent each of these *tit'his* or lunar days, as a beautiful nymph, and give very flowery and allegorical descriptions of them, according to their usual manner of personifying every object which can by any means be considered as distinct. It may be proper to mention, that the lunar year of the *Brahméns* commences at the autumnal equinox, as did the patriarchal, or antediluvian year, and also the year of the Israelites, previous to their departure out of Egypt.

Vishnú. Vide *Maha Deva.*

Vishnú as the sun.—The sun is called in the *Váráha Púrána, a form of Vishnú,* and according to this and the *Matsya Púránas,* he rises on the fourteenth of the lunar month *cartica,* (corresponding nearly with our October) from his sleep of four months; according to other *Púránas,* on

the eleventh of *Bhadra*, or September. "*Víshnú* sleeping turns his side." (Jones on the Lunar Year.) These allegories are doubtless expressive of the effects of the sun on the vegetation in the Gangetic provinces, which are inundated during the four months of what is called the sleep of *Víshnú*. This takes place according to the allegory when the beams of the sun are generally obscured by clouds.

Yáma is one of the eight deities, distinguished, according to *Menú*, by the title of *guardian deities*, from the particular concern they bear in the government of the world. He is said to be the child of the sun, and his particular office is the government of the regions of the dead, where he sits as judge over the souls of the dying, and assigns to each, its proper reward or punishment. According to the *Hindú* legends, the ministers of this god attend each person at his death, and convey him, if he has been virtuous and good, in a delightful self-moving car, or *vahána*, to the tribunal of the judge, who, under the title of *Dherma Raja*, or the king of justice, receives the departed good spirit with a smiling countenance, and regulates his reward or recompense, according to his individual merit, placing him in a higher rank and more happy condition upon earth, or assigning him a residence for a limited

term of years in the *Swerga* or heaven of *Índra*; after which, he again returns to the earth and undergoes new trials of duty and obedience. The award of *Múctí*, or the admission into the highest heaven, from whence the soul never more returns to life upon earth, seems to be made only by deities of a higher order than *Yáma*, and is, perhaps, the gift of one of the three personages of the *Trímurti*, or Triad alone. But, if the dying person has led a wicked life, the messengers of *Yáma* then hurry him over mountains, rocks, tempestuous seas, and the like, with ignominy, violence, and pain, into the presence of the judge; who, under the title of *Yáma*, receives him with a terrible aspect, and assigns him to sufferings in the various hells or places of punishment, of which, according to *Menú* ch. 4. v. 88, there are twenty-one, till the stains of past offences shall have been removed, and the offender be rendered by this purgatory, not unworthy of divine favour, and to be again permitted to live upon the earth; usually, on his first return, under the form of some plant or baser animal. *Yáma* is called regent of the south, by which term the *Brahméns* understand the regions of darkness, or the infernal regions, a fancy they probably adopted in those ages, when it is believed they inhabited countries of higher latitude than India, upon observing, that the days

were shortened when the sun moved toward the southern tropic. In these various characteristics, it is very easy to trace the character of the Cretan Minos, and to perceive also that the *Hindú Yáma* is a being purely allegorical. As the sun is the principal cause of the life, growth, maturity and decay of vegetables, and in a certain degree, of animals also: there is a peculiar propriety in representing the god of the dead as the son of that luminary; it is merely a personification of cause and effect. The pleasing or terrible aspect of this deity, and the characters of the ministers conducting the soul to *Yáma*, are allegorical expositions of the different feelings of the good and wicked at the hour of death, and of the comforts or terrors of a good or of a bad conscience. The doctrine of judgement after death, might be supposed to have been borrowed from the Christian revelation, were it not certain, that the same belief was entertained by the Greeks long before the birth of our Saviour; it must therefore be admitted, that the fables, both of Greece and India, were the result of a true knowledge concerning this subject, clearly and familiarly understood by the first patriarchs, but almost wholly lost, at least to the heathen world, till it was revived and brought to light by the gospel.

Yamŭna, a river in upper *Hindúst'hán*, commonly called the

Jumma, flowing into the Ganges in the vicinity of *Delhí.* In the *Gíta-govinda,* it is called the daughter of the sun and sister of *Yáma.* Its waters are esteemed very sacred.

Yogí. No men can be more fond of nice distinctions, and fine, often frivolous discriminations, than the *Hindús.* This passion for discrimination has shown itself even in regard to the different degrees of the religious affections, and these serve to confer different titles, or, speaking the language of universities, degrees, upon the persons in whom these different degrees of piety are believed to exist. Of these, three are particularly distinguished in the sacred *Sástras* by the names or titles of *Múní, Pandít,* and *Yogí.* The *Múní* is, among the *Hindús,* what a philosopher was with the Greeks, one deeply versed in the principles of moral and religious duty, which he taught and discussed to his disciples and hearers. The *Pandít* is a person, who has improved a thorough knowledge of the moral and religious laws, by the diligent exercise of the mind in religious meditations, and a due regulation of the affections; and is supposed, by these means, to have attained to a very high eminence both in wisdom and integrity. On this account, *Pandíts* are alone allowed to plead as counsellors in the *Hindú* courts of judicature, for which office, were

they always such as their title imports, they would indeed be most proper.

The *Yogí* is a person, who, to all the foregoing qualifications, has superadded the power of employing the mind in the most profound and mystic meditations upon the Deity, and is supposed to have become so deeply abstracted from the objects of sense, as to be joined in soul to the divine nature. To this his character, he owes his name: the word *Yogí* being derived from the substantive *Yoga* or *Yuga*, which signifies union or joining. But although the character or degree of *Yogí* is supposed to be the result of the acquirements and habits of the *Múní* and *Pandita*, yet those degrees are not thought to be necessarily preparatory to this; and certainly many persons claim the title of *Yogí*, without any pretensions to those of *Múní* and *Pandita*, which indeed is granted to any one who can be supposed, by any means whatever, to have acquired a mental or spiritual union with the Deity. To this end, the austerities of the ascetic are supposed to be peculiarly, and indeed almost exclusively conducive; and owing to this opinion, the name has been applied as a general term, signifying all the various orders of *Hindú* devotees, who perform acts of personal mortification from religious motives. All these are, from a supposition of

their eminent piety and union with the Deity, by meditation, termed *Yogís*. *Fákír* or *Fakeer*, is another name given them by Europeans, but it is only properly applicable to the devotees of the religion of Mahomet.

It is difficult, in the present state of our knowledge of the several orders and descriptions of *Yogís*, to describe, or even enumerate, the vast variety which have arisen among the disciples of *Brahmá*, since the fears or follies of superstition first led men beyond the rational bounds of penitential devotion, into the extravagances of the ascetic. It is known, however, that the *Jangamas* are followers of *Síva*, who do not acknowledge the authority of the *Brahméns*, and that the *Pandarams* are *Súdras* devoted to the worship of the same deity. The like may be, perhaps, safely affirmed by the *Nagís*. The *Satananas* are worshippers of *Vishnú*. The order of *Sanyassis* are divided in their worship of these two gods. The *Viragís*, or *Byragees*, as they are often called by persons less conversant in the *Sanscrit*, are an order of religious composed of persons, either dedicated to the service of the Deity in circumstances similar to those which devoted Samuel, the prophet of Israel, to the service of the Lord; or else the descendants of such persons. The *Gosseyns*, that is, the *Gauda-swamís* or great lords, are another powerful order of religious, the rivals of the *Byragís*; because, in conse-

quence of near equality in power and eminence, they frequently have occasion to contest with them the question of precedency. (See Captain Hardwicke's Journey to Sirinagur. As. Res. Vol. vi.) But although of these, and other similar orders, no very complete and authentic accounts have hitherto been obtained by Europeans; yet, as they may all be supposed to have sprung from the four religious orders described by *Menú*, an idea tolerably exact may be formed of them, from what is written in the Institutes, which are, on this account, particularly worthy of attention.

The first of these orders is that of the *Bramacharí*, that is, of the youthful or boyish student, who reads the *Véda*, and learns the practice of religious rites and duties, under the direction of a *Gúrú* or religious preceptor. Into this order the young *Hindú* may be admitted at the age of nine years, and he may continue in it twenty or thirty years till he be sufficiently learned, or till he may choose to marry. During this time his diet must be simple, his dress plain, and his demeanor sober and respectful, and his habits partaking not of absolute austerity, but yet of a considerable degree of hardihood.

The next order is called *Gerisht*, and consists in a continuance of the duties of the *Brahmacharí*, which persons entering into this order assume during life, with some ad-

ditional observances. But the Institutes do not seem to approve this practice: they rather exhort the *Brahmácharí* to enter into what they term the order of the householder, or married man, a state not properly ascetic; for its duties consist wholly in a diligent attention to the common concerns of life and the management of a family, attended with the practice of liberality and benevolence, and the continual and punctual performance of the various rites of worship, whence the order is sometimes termed the order of the sacrificer.

The next order is truly ascetic, and the devotees belonging to it are properly *Yogís*. The Institutes direct the *Hindú* to enter upon this when he begins to decline into the vale of years, and sees the son of his son. He is then bid to relinquish worldly concerns and worldly enjoyments; to retire into a forest, and, with others of the same order, pass the whole of his time in devotional exercises, such as prayer, ablution, and sacrifice, and the practice of acts of personal severity and mortification. These may be increased till the body be wholly exhausted, and the voluntary sufferer expire. These acts consist principally in frequent and long-continued fasts, in exposure to the inclemencies of the season, and in painful and troublesome postures. The accounts given by the Greeks who attended Alexander the Great into India, prove the great

antiquity of these practices; and numberless instances of the same in the present times, prove the almost immutability of *Hindú* manners, and render it impossible to doubt the testimony of Alexander's Greeks respecting these austerities, which, but for the evidence of undeniable facts, might be justly termed incredible. The European of the present age beholds these practices with pity, wonder, and astonishment, sensations which have been excited in the breasts of Europeans occasionally visiting *Hindúst'hán* at various times, during a period exceeding two thousand years.

The austerities to be practised by the *Yogí*, or religious devotee of the third order, are thus prescribed by *Menú*: "Let him slide backwards and forwards on the ground; or let him stand a whole day on tiptoe; or let him continue in motion rising and sitting alternately; but at sun-rise, noon, and sun-set, let him go to the waters and bathe. In the hot season, let him sit exposed to five fires, four blazing round him with the sun above; in the rains, let him stand uncovered, even without a mantle, where the clouds pour the heaviest showers; in the cold season, let him wear a humid vesture; and let him increase by degrees the austerity of devotion, performing his ablutions at the three *Savanas* (the sacrifice or oblation to fire, directed to be performed three times a day. *Rámayana*, Sect.

12.). Let him give satisfaction to fire, to the manes, and to the gods; and enduring harsher and harsher mortifications, let him dry up his bodily frame; let him live without a mansion, wholly silent, feeding on roots and fruits, or a scanty pittance received as alms; chaste as a student; sleeping on the bare earth, in the haunts of pious hermits, without one selfish affection; dwelling at the roots of trees, occasionally studying, for the purpose of uniting his soul to the divine spirit, the various *upanishads* of scripture. Should these severities bring on incurable disease, let him advance in a straight path toward the invincible north-eastern point, feeding on water and air, till his mortal frame decay, and his soul be united to the Supreme." *Menú*, ch. 6. v. 22, 23, 24, 29, 31. The exhortation to a gradual increase of the austerity of these devotions, will be found to authorise the varieties of exercises different from those here described; it seems, however, principally to relate to the continued repetition of sacred texts, which are counted by beads, in the manner of the *Ave Marias* of the Romanists, and the observance of fasts. Of the fasts variously distinguished both by severity and continuance, that which is called the *Chandrayana*, or monthly, is one of the most severe. During this fast, the devotee eats only fifteen mouthfuls on the first day of the moon, and diminishes these till only one is taken on the day of the

full, after which, the number of mouthfuls is increased to the end of the month to fifteen; or he begins with one mouthful and increases the number to fifteen, and then regularly diminishes the number to one on the last day of the moon. *Menú*, chap. 11. v. 21, 22, &c.

The fourth religious order is that of an anchoret or *Sannyássí*, so called from the *Sanscrĭt* word *Sannyássa*, signifying, forsaking the world. The devotee of this order wholly forsakes society, and lives without a companion; he ceases also to perform any religious rites, or to practise the austerities of the hermit, and is supposed to be chiefly employed in mystic meditation, endeavouring to abstract his attention from worldly objects. To this end, he sits motionless, with his eyes turned toward the extremity of his nose, and thus endeavours to become united, (as the *Sastras* speak) with the Supreme. His dress must consist of a coarse vesture, and his beard, hair, and nails, unlike those of the hermit, must be pared and cut. He may eat only once a day, and then sparingly, of such food as may be accidentally given him; his manners must be those of humility and meekness, and he must carefully avoid hurting or killing any animal, even the minutest insect.

There is much impropriety in calling these exercises penitential, as though they were undertaken for the expia-

tion of sinful offences. The *Yogí* acts from higher motives, than the wish to escape punishment; he is emulous of obtaining the highest eminence in the next state of existence, or of being perfectly and eternally happy in an union with the Supreme Being, and of returning no more into a state of trouble and trial upon earth. Sometimes, however, and perhaps often, the austerities of the *Yogí* are undertaken from worldly motives. It is believed, that the most difficult undertakings may be achieved by means of powers obtainable through these practices. *Menú* affirms, that the creator *Brahmá* became enabled to produce the world, and that other eminent personages gave birth to man and all creatures, through the same means. The *Púránas*, more modern in composition, and less pure in doctrine, teach that it is possible, by these means, to obtain the faculty of working even bad purposes, and that not only good, but bad beings, have thus become enabled to accomplish their several designs. To these motives may be added another, which seems to have induced many modern *Yogís* to enter upon these habits, namely, the gratification of vanity and ambition. These purposes, devotional austerities are calculated most effectually indeed to promote; for the *Yogí* is commonly considered as a being of an order superior to man; is almost worshipped

as a god, and is obeyed often with an obedience more implicit and faithful than worldly power can secure to the most mighty monarch.

Yuga. Vide *Chronology.*

Zenaár. This is the name of what is called in the Institutes *the sacrifical thread,* which is a band hanging round the neck, and placed differently in different parts of the ceremonies of sacrifice, to whose efficacy it is supposed most materially to contribute It is composed of three threads, of a length just sufficient to be put over the head. That worn by the *Brahmén,* is directed to be made of cotton; that of the *Cshatriya* of *sána,* thread only; that of a *Vaisya,* of woollen thread. *Menú,* chap. 2. v. 24. The ceremony of investiture with the *Zenaár* is very solemn, and is preparatory to their instruction in the *Véda,* and their admission to the rites of sacrifice. The *Súdras,* never being allowed to attend at sacrifices, are never invested with the *Zenaár.*

THE END.

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